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ABSTRACT

The units in this first supplement to "Thematic Units in Teaching English and the Humanities" have been selected, as were those in the original publication, because they involve students actively in reading, writing, listening, and speaking for a purpose--that purpose being to explore and communicate with others on issues of vital interest. The five units deal with the new journalism and the student voice, speculation about life on other planets, male/female roles in literature and the media, the "exodus" theme in black American literature, and divorce. For each unit, the contributors provide daily lesson plans and list objectives, evaluation measures, books and other materials, and suggested activities. (GW)

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Thematic Units in Teaching English and the Humanities

First Supplement

Edited by Sylvia Spann
and Mary Beth Culp
Committee on Thematic Units

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Preface

The response to the original *Thematic Units in Teaching English and the Humanities* has been encouraging to us. Since the book was published in 1975, we have heard from teachers all over the country who have reinforced our belief in the value and usefulness of our approach to the teaching of English and the humanities.

Our goal, as described in the preface to the original publication, is to gather units which utilize the adolescent's developing concern with values as a means of improving communication skills. The current nationwide emphasis on basic skills has not changed our point of view. The units in this first supplement to *Thematic Units* have been selected, as were those in the original publication, because they involve students actively in reading, writing, listening, and speaking for a purpose—that purpose being to explore and communicate with others on issues of vital interest to all. In our view, nothing could be more basic.

In our dedication to the humanistic, thematic approach to the teaching of English, we have not ignored other approaches. We have studied and discussed the advantages and disadvantages of each prescribed method, but have consistently found that a concern with values is the most successful way of stimulating students to reflect on, probe into, and act upon problems directly affecting their own lives.

This supplement offers a variety in its themes that should appeal to teachers looking for innovation. One unit (by John Hollowell) stresses student writing and examines the forms of composition offered by the current media; Eugene Bledsoe and Judy Mednick concentrate on contemporary social problems (divorce and the changing roles of men and women) and offer students many opportunities to verbalize their individual concerns about those two subjects; Janis Everest's unit on science fiction provides a chance to use one's imagination to fantasize; and Velez Wilson studies the role of blacks in an historical light, comparing their "exodus" to the flight of the Jews to the biblical "Promised Land."

The units are flexible and can be expanded or shortened to fit into a teacher's allotted time. No theme is structured to be a rigid framework; the purpose of every unit is to provide stimulation and guidelines from which a teacher may branch out with individual creativity.

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Sylvia Spann
Mary Beth Culp

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The New Journalism and the Student Voice

Unit Plan by John Hollowell

John Hollowell has taught English in Baltimore, at the University of Michigan, and at Jackson State Prison in Michigan. He is now an assistant professor of English and Secondary Education at the University of Arizona. He is co-editor of *Inventing and Playing Games in the English Classroom: A Handbook for Teachers*, published by NCTE in 1977.

Teacher's Comments

When my friend Rex Pemberton came to me two years ago with the idea of teaching the new journalism in a composition course at the University of Arizona, I was frankly skeptical. "It won't work," I told him. "All that stuff by Tom Wolfe and Truman Capote and Norman Mailer is too complicated. Besides, the new journalism breaks all the rules we're supposed to teach in Freshman English." But as I brooded about it, and when I saw that the alternative was some "reader" like the Norton, I said what the hell, it's worth a try. I don't want the rest of this to sound like a miracle occurred, but something did happen. Instead of the usual gray prose generated by the good but sterile themes, I got writing from students that was lively and novel. More surprising, my course evaluations from students were the best I had ever received. Students not only liked the material, but they seemed to learn a good deal about writing.

But that, as I said, was two years ago. My interest in the new journalism began long before, when I read an *Esquire* article by Tom Wolfe called "Why They Aren't Writing the Great American Novel Anymore" (December 1972, pp. 151-59, 272-80). Wolfe's idea—a seemingly preposterous one—was that journalists, whom he described in less than flattering terms, were transforming reportage into something new and more interesting by borrowing techniques from the writing of fiction. It was also his contention that the last decade in America has provided nearly every type of stimulating topic a writer could hope for, ranging from the drug culture, campus protests, political assassinations, the hippies, and religious revivals. Then, too, Wolfe pointed out that such novelists as Truman Capote and Norman Mailer had turned to nonfiction rather than fiction in such works as *In Cold Blood* and *The Armies of the Night*. In order to make my own evaluation, I started to read some of the books Wolfe spoke of, including his own *The Kandy-Kolored Tangerine-Flake Streamline Baby* and *The Electric Kool-Aid Acid Test*. Skeptical as I was about Wolfe's grandiose claims, I had to agree that this new journalism was lively and interesting and, more than that, it was inventing new ways to use language.

In considering how to use such material for a writing class, I felt that the real key seemed to be the personal involvement of the reporter. It wasn't that old who-what-where-when journalism with a dispassionate, detached reporter. Instead, the writer's commitment to the story he was covering was at the center of his work. Critic Robert Scholes identified this new personal voice in reporting when he called writers like Wolfe and Mailer *hystorians*, writers who depict aspects of our contemporary hysteria:

> The hystorian operates differently from the orthodox journalist. Perhaps the credulous believe that a reporter reports facts and that newspapers print all of them that are fit to print. But actually . . . the hystorian fights this tendency toward formula with his own personality. He asserts the importance of *his* impressions and *his* vision of the world. He embraces the fictional element inevitable in any reporting and tries to imagine his way toward the truth.
>
> **Robert Scholes**, "Double Perspective on Hysteria," *Saturday Review*, 24 August 1969, p. 37.

Overview

This unit is designed for above-average high school students, or community college or university freshmen writing students. The material in the unit is divided into five main parts:

Personality—Cluster I
Presentation of the Self—Cluster II
What Is Realism?—Cluster III
Political Reporting—Cluster IV
A Surfeit of Subcults—Cluster V

The aim is to provide flexibility in presentation, and each of these subunits could easily be supplemented by the teacher.

Each subtopic provides a particular focus for the teaching of writing. Cluster I deals with portraits of various people in our society and features the personality sketch. The second presents the same techniques applied to the self. Cluster III is a topic on realistic treatment in prose and television. The fourth looks at recent political reporting, while Cluster V treats various subcults in our society. An optional research paper would allow teachers to expand on the skills taught in the earlier and shorter papers.

"The New Journalism and the Student Voice" could be employed effectively as a beginning unit in a high school junior or senior elective on writing techniques or in an advanced journalism class. It has been most often tested at the freshman level in college, but student teachers under my supervision have implemented the unit in high schools in Tucson, Arizona, and have found that the approach works well.

General Objectives

The student:

1 evaluates recent social changes and alterations in values and lifestyles;
2 distinguishes between straight news reporting and the feature stories that characterize the new journalism;
3 recognizes that good writing is a frequent result of the personal involvement of the reporter;
4 develops skill in narrative writing through the use of four techniques of new journalism: scene-by-scene reconstruction, use of dialogue in full, "status details," and manipulating point of view;
5 improves writing skills through personal narratives and new journalistic reports on experiences in his or her own life;
6 improves reading, writing, speaking, listening, viewing skills;
7 develops skill in writing a full-length research paper (optional).

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 writing assignments which include a presentation-of-the-self paper, reports on personalities in the news, papers stating reaction to television shows, depiction of a subculture in the school, an analysis of a political issue, and an extended research paper (optional);
2 participation in class discussions about reading selections;
3 participation in class discussions about other students' work and in peer-editing;
4 involvement in discussion of an excerpt from the film *In Cold Blood* (*Crime and the Criminal*);
5 entering into discussions with guest speakers;
6 final essay: Students are asked, by referring to the various selections of new journalism they have read, to outline the major characteristics of this form of writing. By using specific examples, they are requested to

compare the new journalism to traditional reporting, briefly sketching the contribution of new journalism to their understanding of the social history of the 1960s and 1970s.

Materials

Books

Truman Capote, *In Cold Blood: A True Account of a Multiple Murder and Its Consequences*. New York: Random House, 1965.

Norman Mailer, *St. George and the Godfather*. New York: New American Library, 1972.

Tom Wolfe, *The Electric Kool-Aid Acid Test*. New York: Bantam Books, 1969.

Tom Wolfe and E.W. Johnson, eds. *The New Journalism*. New York: Harper and Row, 1973.

Films

Crime and the Criminal (a 30-minute excerpt from the film *In Cold Blood*), 1973. Available from: Learning Corporation of America, 711 5th Ave., N.Y. 10022.

The Novel–The Nonfiction Novel: A Visit with Truman Capote. A 30-minute film, 1966. Available from: NET, Indiana University, Bloomington, Indiana 47401.

Film projector

Access to television

New York Times report of Clutter killings (see Attachments)

Student paper: "One Hundred and Ten Percent" (see Attachments)

Study questions for *In Cold Blood* (see Attachments)

Essays, excerpts, and short stories (all from the anthology by Tom Wolfe and E.W. Johnson, eds. *The New Journalism*. New York: Harper and Row, 1973.)

Richard Goldstein, "Gear"
Rex Reed, "Ava: Life in the Afternoon"
Norman Mailer, from *The Armies of the Night*
George Plimpton, from *Paper Lion*
James Mills, "The Detective"
Joe McGinniss, from *The Selling of the President*
Robert Christgau, "Beth Ann and Macrobioticism"

Daily Lesson Plans and Activities

Lesson One—Introductory

1 Initiate a general discussion of the public expectations from a news article. Elicit from students their conception of who-what-where-when journalism that comprises the basic news story.

2 Read "Wealthy Farmer, 3 of Family Slain" from the *New York Times*.
   a Examine the "just the facts" lead of this story.
   b Discuss the "inverted pyramid" style of attacking the most important facts first.

3 Read to students pages 243 to 246 of *In Cold Blood*. Ask them to compare Capote's approach to the Clutter killings and the *New York Times* version of the same story.
   a What is the effect on the reader of the actual words of killer Perry Smith?
   b How does Capote present Smith's attitudes? What is the apparent point of view of the journalist in this selection?

Lesson Two--Cluster I (The Personality Sketch)

1 The purpose of this second lesson is to expand on the first and to show how new journalists use four basic techniques drawn from realistic fiction to portray character and event. In his introduction to *The New Journalism*, Tom Wolfe explains these four techniques:
   a recording dialogue in full rather than in the summary fashion of the typical news story;
   b portraying events as a scene-by-scene reconstruction as they occurred;
   c use of "status details"—"the pattern of behavior and possessions through which people experience their position in the world";
   d the complex use of point of view.
2 After students have read "Gear" by Richard Goldstein (Wolfe and Johnson, pp. 80-84), use these sample questions to determine their reactions:
   a Find examples in the article of the use of dialogue. Comment on the authenticity of the conversations between this teenage boy and his parents.
   b What events in the boy's life are depicted? Why does Goldstein choose to present them in the order he does? In what way might a different order have changed the effectiveness of the story?
   c From whose point of view is the story told? Why? What does this contribute to the article?
   d What evidence is there in the article that the reporter is particularly interested in "status details" in this teenager's life? Name as many instances as you can.

Assignment. Choose an interesting character to write a short sketch about. Use the four realistic techniques of the new journalism, as Richard Goldstein does, to bring your character to life. Try to depict the character in his or her usual daily activities.

Lesson Three

1 Have students read Rex Reed's "Ava: Life in the Afternoon" (Wolfe and Johnson, pp. 56-64) about actress Ava Gardner as an aging star. Reinforce writing techniques of the new journalism through discussion questions:
   a Which of the four new journalistic techniques does Reed use most effectively? Why?
   b What mental picture do you get of Ava Gardner?
   c Would you consider Reed's portrayal biased or objective?
   d What accounts for the popularity of the form of writing exemplified by star interviews in *Parade* magazine, in *People* magazine, and in all movie magazines?

Lesson Four

1 Invite a feature writer from a local newspaper to be a guest speaker for the class. In conversation beforehand, ask this person to talk about how the subject for a story is chosen, about what constitutes a "human interest" feature, and about what methods he or she uses in doing a story.
2 Some possible questions for the guest speaker:
   a How do you decide that a particular person will make a good subject for a feature article?

b What kinds of questions do you ask in order to get your subjects to reveal their personalities to you? Which questions are most effective?
c In interviewing, do you take longhand notes or do you use a tape recorder? What do you recommend for a beginning writer?

Lesson Five

1 Asking students to exchange papers, conduct a peer editing session on the character sketches assigned in Lesson Two.
2 Criteria for evaluating the papers:
   a Do you get a vivid image of the person described? Why or why not?
   b Which of the four techniques of new journalism does the writer employ skillfully? Which could use improvement?
   c What are the strengths of this writing? What would improve the piece most?

Typically, students find difficulty in criticizing each other's writing. With practice and with a list of questions to direct them toward specifics, they usually get more objective in reacting to another student's work.

Lesson Six—Cluster II (Presentation of the Self)

1 Students read an excerpt from Norman Mailer's *The Armies of the Night*. This is Mailer's autobiographical account of his arrest by federal marshals in a peace demonstration at the Pentagon in the late 1960s. Interest here should be focused on technique of self-presentation. Tom Wolfe writes: "Any time a nonfiction writer uses an autobiographical approach, he is turning himself into a character in the story. This has a better chance of working if the writer was, in fact, a leading character in the events he is describing. If he was not a leading character, the autobiographical approach often fails" (*The New Journalism*, p. 188).
2 Discussion questions:
   a Mailer depicts himself in the third person, as "Mailer," almost a fictional character in *The Armies of the Night*. How does this affect the story?
   b What do you see as the purpose of Mailer's running to the Pentagon, which leads to his arrest? Was he successful?
   c What did the protest demonstrations of the late 1960s, in opposition to the war in Vietnam, accomplish? How do you think you would have reacted if you had been a high school student during those years?

Lesson Seven

1 For a contrast to the Mailer piece, read George Plimpton's excerpt from *Paper Lion* (Wolfe and Johnson, pp. 240-258). Plimpton's autobiographical approach depicts his attempts to play "rookie quarterback" for the Detroit Lions. Much of the piece is humorous because he fails so miserably in a preseason game and, in so doing, strengthens the myth of the supremacy of the professional athlete.
2 Discussion questions:
   a What prompts Plimpton to attempt to play quarterback for a professional football team?
   b How does his approach to autobiography differ from Mailer's in *The Armies of the Night*?
   c What details does this article reveal about professional football players?

d How does Plimpton's participation in the action affect the success or failure of the selection?

Assignment. Choose an event that has been significant in your own life. Write about your actions as if you were a fictional character; that is, refer to yourself throughout in the third person, as Mailer does. Use any hints you get from Mailer or Plimpton to make your autobiography more effective. (For an example of good student writing in response to this assignment, see "One Hundred and Ten Percent" by Sandra Erickson in Attachments.)

Lesson Eight—Cluster III (What Is Realism?)

1 Read James Mills' "The Detective" (Wolfe and Johnson, pp. 259-280) to note the realistic treatment of the life of a New York City detective.
2 Discussion questions:
   a How does Mills characterize detective George Barrett as "tough cop"?
   b Which scenes that Mills portrays are the most effective? Why?
   c Which events in the article seem most accurate, in the sense that you suppose they happen to real policemen?
   d Which of Tom Wolfe's four techniques of realism (Lesson Two) does Mills use in this selection?

Lesson Nine

1 Invite a detective from the local police department to describe various aspects of his or her work.
2 Some possible questions for the guest speaker:
   a What kinds of investigations do you engage in most frequently?
   b How do you spend an average working day?
   c Do you find the paperwork connected with a detective's routine burdensome?
   d What is your opinion of recent court decisions protecting the rights of accused criminals?

Encourage students to generate more questions of their own.

Assignment. In light of the Mills article and your interview with a working detective, choose a television police show to analyze. Your choice might range from a show in the tough cop category ("Kojack," "Baretta") to one in which personal relationships are stressed ("Policewoman," "Streets of San Francisco"). Compare the show, in terms of its realism about police work, with the article you've just read. Analyze the show's audience appeal.

Lesson Ten

1 Peer editing of the autobiographical sketch assigned in Lesson Seven.

Lessons Eleven through Fourteen

Students are to read the paperback version of *In Cold Blood*. See Attachments for "Study Questions for *In Cold Blood*."

Lesson Fifteen

1 This lesson includes two films, both relating to *In Cold Blood*. Show the film *Crime and the Criminal*, Learning Corporation of America, 1973, 30 minutes.

2 Questions on the film
   a The film version of the crimes of Smith and Hickock is in black and white. Why? Does this help or hinder the filmic presentation of the case?
   b How does the filmmaker *interpret* the murder case in a way that Truman Capote does not?
   c In the film, there is a scene-by-scene reconstruction of the murders, which Capote purposely omits in the book. How did you react to this change? What reason do you think the filmmaker had for making this change?
3 Show a second film, *The Novel–The Nonfiction Novel: A Visit with Truman Capote.*
   a Why does Capote call "the nonfiction novel" a new form of art?
   b What does the film reveal about Capote's relationship to the killers?
   c What research methods did Capote use in order to write *In Cold Blood*?
   d From this movie, what impressions do you get about Truman Capote as a man? As an artist?
   e What techniques of filmmaking are displayed in this film?

Lesson Sixteen

1 Conduct a mock trial of the Smith-Hickock case. Assign roles of Smith and Hickock, the prosecuting attorney, the defense attorney, journalists, etc. In the book, Capote states very explicitly that in the Kansas courts extensive psychological testimony about the killers was not permitted. A medical doctor was allowed to determine if the killers "knew right from wrong" at the time of the crimes. The importance of this vital point of law should be emphasized in the mock trial.

Lesson Seventeen—Cluster IV (Political Reporting)

1 Read an excerpt from Joe McGinniss's *The Selling of the President* in Wolfe and Johnson, *The New Journalism*, pp. 228-239.
2 Questions on the reading:
   a How has the way in which political commercials are made changed over the years?
   b In describing Richard Nixon's television commercials during the 1968 campaign, McGinniss reports verbatim five entire takes of a particular commercial. What effect does this strategy have on your reactions?
   c What impressions of the man, Richard Nixon, do the commercials create?
   d What kinds of images do television commercials present of the political candidates?

Supplemental reading assignment. If time permits, or if the teacher wishes to expand this cluster, the following additional readings may be assigned from Wolfe and Johnson. *The New Journalism*: Garry Wills, "Martin Luther King Is Still on the Case," and "Radical Chic" and "Mau-Mauing the Flak Catchers," both by Tom Wolfe. Additional outside reading might include one of Norman Mailer's convention reports, *Miami and the Siege of Chicago* or *St. George and the Godfather*; for more conventional reporting, Theodore H. White's *The Making of the President* series provides an excellent contrast to the new journalistic approach.

Lesson Eighteen (optional)

1 If you are fortunate enough to be teaching the unit during a political year, as I was, you can supplement the assignment with an analysis of political commercials on television. My students, for example, wrote criticisms of the Ford–Carter debates sponsored by the League of Women Voters.
2 Some questions for the written analysis of television commercials:
   a What image does the commercial project?
   b Does the candidate stress issues or personal style?
   c What do you learn about the candidate's background? His or her qualifications?
   d Is the commercial objective? Is it slanted? Does it portray positive ideas about the candidate or does it attack the opposition?
   e Can you identify any ways in which the commercial (by camera work or voice, for instance) takes unfair advantage of the viewer?

Lesson Nineteen—Cluster V (A Surfeit of Subcults)

1 Read to students the following quotation from *Future Shock* (in which Alvin Toffler presents his ideas about the break-up of society into a series of discrete age and interest groups):

> Today the hammerblows of the super-industrial revolution are literally splintering the society. We are multiplying these social enclaves, tribes, and mini-cults among us about as fast as we are multiplying automotive options. The same destandardization forces that make for greater individual choice with respect to products and cultural wares are also destandardizing our social structures. That is why, seemingly overnight, new subcults like the hippies burst into being. We are, in fact, living through a 'subcult explosion.'
>
> **Alvin Toffler**, *Future Shock*

2 Have the class read "Beth Ann and Macrobioticism" by Robert Christgau.
3 Questions for discussion:
   a How do you explain Beth Ann's choice of this "macrobiotic" lifestyle?
   b When she begins getting ill, why will she not listen to the advice of her parents and friends?
   c How is Beth Ann like or unlike people you have known or read about?
   d In the late 1960s, many teenagers ran away from home and started calling themselves hippies. What do you think caused this phenomenon?

Supplementary reading. In the Wolfe and Johnson anthology, two additional selections on subcults may be assigned at this point: an excerpt from Joe Eszterhas's *Charlie Simpson's Apocalypse* and Terry Southern's "Twirling at Ole Miss." The first relates the confrontation of "freaks" and "straights" with tragic consequences in a small midwestern town, and the second depicts a visit to the South's foremost school of baton twirling.

Writing assignment. Many new journalists present a "private world" that is separated from the main middle-class culture in America. While the radical youth and the hippies of the late 1960s show this principle on a societal level, many current subcults are familiar: jocks, libbers, cowboys and cowgirls, student leaders, prom royalty, and greasers are examples. Record some of the activities and interests of a subcult in your school, noting

what separates them from the rest of the student body and particularly differences in dress and in language that contribute to the group's collective identity.

Lesson Twenty—Final Day of the Unit

1 Several options are possible at this time. The first is to conclude the unit with a research paper about one of the topics treated by new journalists (see Attachments). Another option is to conclude with a final essay in which students synthesize the various things they have learned about the new journalism and about their own writing.
2 Essay question for in-class writing:
With reference to several examples of new journalism that we have read as a class, formulate your own definition of this genre of writing. You may want to consider:
   a differences between new journalism and traditional reporting;
   b the reporter's role in this form of writing;
   c the different kinds of subjects which have been treated by new journalists;
   d the relationship of the new journalism to the recent changes that have taken place in our social values and lifestyles.

Supplementary Reading for Students and the Teacher

Anthologies of New Journalism

Hayes, Harold, ed. *Smiling Through the Apocalypse: Esquire's History of the Sixties*. New York: Delta Books, 1971.

Mills, Nicolaus, ed. *The New Journalism: An Historical Anthology*. New York: McGraw-Hill Book Co., 1974.

Criticism about the New Journalism

Dennis, Everette E., and William L. Rivers. *Other Voices: The New Journalism in America*. San Francisco: Canfield Press, 1974.

Johnson, Michael L. *The New Journalism: The Underground Press, the Artists of Nonfiction, and Changes in the Established Media*. Lawrence: University of Kansas Press, 1971.

Robinson, L.W., Harold Hayes, Gay Talese, and Tom Wolfe. "The New Journalism." *Writer's Digest*, January 1970, pp. 19, 32-35.

Weber, Ronald, ed. *The Reporter as Artist: A Look at the New Journalism Controversy*. New York: Hastings House, 1974.

Works by Other New Journalists

Breslin, Jimmy. *The World of Jimmy Breslin*. New York: Viking Press, 1967.

Didion, Joan. *Slouching towards Bethlehem*. New York: Delta Books, 1969.

Dunne, John Gregory. *The Studio*. New York: Farrar, Straus, and Giroux, 1969.

Eszterhas, Joe, and Michael D. Roberts. *Thirteen Seconds: Confrontation at Kent State*. New York: Dodd and Mead, 1970.

Hersey, John. *The Algiers Motel Incident: Three Killings in Detroit*. New York: Bantam Books, 1968.

Levin, Meyer. *Compulsion*. New York: Simon and Schuster, 1956.

Lukas, J. Anthony. *Don't Shoot—We Are Your Children!* New York: Dell Books, 1972.

McGinniss, Joe. *The Selling of the President, 1968*. New York: Pocket Books, 1972.

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Mungo, Raymond. *Famous Long Ago: My Life and Hard Times with the Liberation News Service*. Boston: Beacon Press, 1970.

Plimpton, George. *Paper Lion*. New York: Harper and Row, 1966.

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Attachments

The *New York Times* Report of the Clutter Killings

WEALTHY FARMER, 3 OF FAMILY SLAIN

H.W. Clutter, Wife and 2 Children Are Found Shot in Kansas Home

HOLCOMB, Kan., Nov. 15 (UPI) A wealthy wheat farmer, his wife and their

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Study Questions for *In Cold Blood*

1 Why does Capote spend so much time sketching in the details of the Clutters' family life? How would you describe them as a family?
2 How does Capote depict the killers, Dick Hickock and Perry Smith?
3 Which of the two killers seems to capture more of Capote's attention? Why do you think this is true?
4 Describe the key events in Perry Smith's childhood. How do his reactions to his parents and his upbringing color his adult life?
5 Why are the people of Holcomb, Kansas, important to this story? How does Capote portray them?
6 Describe Chief Detective Alvin Dewey.
7 Capote tries to underplay the violent nature of the crimes by withholding a scene-by-scene description of the killings until the confessions. How might this fit into Capote's narrative strategy?
8 In the section called "The Last to See Them Alive" and in "Answer," how does Capote portray the frustration of the detectives?
9 What circumstances bring about the capture of the killers?
10 What differences are apparent between the two separate confessions given to the police in Las Vegas?
11 Describe the legal system in western Kansas. Do you feel that Perry and Dick received a fair trial?
12 Explain the difference between the M'Naghten Rule and the Durham Rule in terms of the presentation of psychiatric evidence.
13 Describe the defense attorneys for Smith and Hickock. How would you evaluate their motivation?
14 Contrast the ways Smith and Hickock spend their time in "The Corner" as they await execution.
15 Who is responsible for the Clutter murders? Is one man less guilty than the other?
16 Compare and contrast Smith and Hickock with the other condemned murderers on Death Row. What are the general similarities among all of these men?
17 How does Capote picture Hickock and Smith at their execution? Is there a difference in the two men?
18 Why does *In Cold Blood* end the way it does, with Alvin Dewey's visit to the Clutter graves?
19 What is your attitude toward Hickock and Smith after finishing the book? Toward our system of criminal justice? Toward the death penalty? Toward society in general?
20 Truman Capote has written that he wanted to make his "nonfiction novel" as complete and factual as possible, without authorial opinion or bias. Do you think he accomplishes this? Defend your answer.

Options for the Research Paper

While teaching this unit, I have asked students to do research papers of several types that develop from the content of the material. The suggestions below are illustrative of the kinds of longer papers that might be undertaken by students; the list is not meant to be exhaustive.

A major new journalist. From the unit or from the bibliography, choose a major new journalist. Compile as complete a bibliography on the writer as you can, using both collected and uncollected works. After surveying the writer's works extensively, consider the following:

1 What kinds of subjects does this writer seem most interested in?
2 Analyze the style. Which of the four techniques of new journalism as classified by Tom Wolfe does the writer make use of? What other writing techniques recur?
3 What are this journalist's strongest writing qualities?
4 What view of society and social change does the writer have?

A comparison of literary genres. Longer works by new journalists have been called "nonfiction novels," since they apply the techniques of writing fiction to real events instead of imaginary ones. Write an extended comparison of a nonfiction novel and a traditional novel about the same subject. First, see Truman Capote's definition of the nonfiction novel in George Plimpton's "The Story behind the Nonfiction Novel," *New York Times Book Review*, 16 January 1966, pp. 2-3, 38-43. Examples:

1 The Political Novel. Compare Mailer's *The Armies of the Night* or *Miami and the Siege of Chicago* or possibly Hunter Thompson's *Fear and Loathing on the Campaign Trail '72* with a political novel such as Robert Penn Warren's *All the King's Men*, or, more recently, Tom Wicker's *Facing the Lions*.
2 Crime and Criminals. Compare *In Cold Blood* with novels based on an actual crime history. You might choose Dostoevski's *Crime and Punishment*, Theodore Dreiser's *An American Tragedy*, or Meyer Levin's *Compulsion* (about the Leopold-Loeb case of the 1920s).

A topical approach. Choose a theme or topic that has been widely covered in the media during recent years. Consider how different media have treated the same subject. You might want to compare the presentation by new journalists with more conventional reporting or television broadcasts. Sample topics:

1 changing role of women
2 civil rights movement
3 the drug culture
4 energy and environmental concerns
5 political assassinations
6 political campaigning
7 prison reform

Or, you might choose a particular event from recent history to focus on:

1 the assassination of President Kennedy or Martin Luther King
2 the political conventions of 1972 or 1976
3 Kent State, 1970
4 the American space program—placing a man on the moon or the launching of the twin Voyageur space probes
5 "Son of Sam" murders, 1977

Student Paper: A Response to Presentation-of-the-Self Assignment

One Hundred and Ten Percent

by Sandra Erickson
English 4, section 82

Body curled, head tucked, muscles tensed, toes tightly gripping the edge of the starting block, "Swimmers take your mark!" Concentration. Silence. "Get set!" BANG. The dive, a shallow splash, then pulsating adrenaline energizing every muscle. Furiously propelling perfect strokes, kicking fast, unbelievably fast, yet maintaining precise syncopation, virtually an overcharged machine put in high gear and turned loose. Twenty-three strokes, the wall, flip—slap! Lungs aching for breath, extend *damnit* extend! The last ten yards. The final acceleration and the ultimate exertion. EXPLODE! All 110 percent must be directed towards slamming into the wall—first. A quick breath and a glimpse of the people screaming. The wall, smack. It's over. Twenty-seven and four-tenths seconds, a new pool record.

She stands in the water momentarily stunned. The timer records her name and team, and then hurries off to the judges' table. Someone extends a hand to help her out of the pool and she gratefully accepts. She smiles sincerely while acknowledging congratulatory exclamations. "Way to burn!" She silently groans while picking up the Consolidated Laundry towel carelessly thrown in a corner—her muscles had begun to tighten. She tosses her red warm-up jacket over her shoulder and heads for the locker room to prepare for the next race.

But the preparation began years ago. Maybe when she was six years old and swam in her first meet and swallowed so much water that she began choking and someone had to dive in and carry her out. The humiliation. She would never swim again. But she did. She was coached and encouraged by a brother-sister duo of former Olympians, Bob and Ginnie Dunkle. She would do anything to win their praise, and soon she developed a style that people admired. "She's a natural," they said. So she kept on swimming and winning a lot of races and losing only a few. She moved steadily through the specified age brackets and broke a few records along the way. But it wasn't until she was seventeen, at the peaking point, that she encountered another form of the competition—the psyche out.

Now the competition begins before the starter's gun ever discharges. Probably the most valuable advice Ginnie and Bob could have imparted was the importance of mental attitude in so closely matched a race. In other words, when the competition is so even that differences in swimming skills will not determine the winner, it depends on who plays the most effective mind games.

She liked to get to the meets early, with plenty of time to get "prepared." She entered the gate and the official checked off her name and team—"Erickson, Santa Clara." "Through the double doors, first right; you can get to the pool at the far end of the locker rooms," he replied, his eyes never leaving the list. She smelled the familiar mildewed scent of wet cement floors, chlorine, and damp towels. Private showers, lockers, vanity tables, free towels—not bad for a women's locker room. She stripped off her cut-offs and her "Women's sports has balls" T-shirt and stuffed them into a vacant locker.

She pulled on her new Speedo. Red, white, and blue stripes with white stars—pretty classy. The new suits were cut way into the shoulder blades to allow greater range of motion and less resistance. She felt like she was wearing a muscle shirt.

She began her psyche-out ritual in her own mind in front of the full length mirror. The hours of outdoor practice had left her bronzed and lean. She was tall and strong, supposedly at the peak of her competitive career. She had worked hard, she was fit, and she deserved to win. She would win, she would kick ass. She would be up and down that pool so fast that they would wonder if she were human or part fish. Ha! she chuckled to herself. Soon as I finish I'm going to sit on the edge of the pool and wait for the others to stagger in. Then she would smile at them (poor dears) and say something like "nice try." She envisioned glory and fame and she and Mark Spitz swimming laps together off into the sunset. She kept repeating to herself: twenty-seven flat, twenty-seven flat (no harm in dreaming). And just because no woman has ever done it before does not mean that you can't do it now, here, tonight. You have to do it. She ignored her trembling knees and took a spoonful of Jello and a bite of Hershey bar. You CAN do it. It was no use, but maybe a few leg stretches would calm her tensing muscles. She ingested more heaping tablespoons of raw Jello and began stretching.

She was still stretching when the competition began to file in. They looked really good and she began to worry, but of course, she would never let them know. "Hi," she said to one of the girls; no reply. "How are you?" Still no answer. "You look a little pale (mind job #1). I hear you Californians haven't been able to get much practice in because of the crappy weather (#2). Our pool is kind of different, you know. You've really got to watch your turns. If you're in the first, fourth, fifth, or sixth lanes you might as well hang it up, because the turbulence is so bad. The official is also kind of farsighted, so it's best to take a fairly slow start or he'll call you for jumping the gun. Well, I have to go start my 1600 warm-ups. Good luck!" She knew she had snowed the other girl.

She went into the pool and was surprised at the number of people. She mounted the starting block and hyperventilated a couple of times to look tough. She stuffed her shortly cropped blonde hair into a tight racing cap and shook her arms briskly, taking a few more breaths. Then she started the warm-up lap of the fly. "That'll get 'em," she thought. She continued with a 100 IM (certainly no 1600) and finished with a couple of starts and turns. By that time the competition had also begun their pre-meet rituals, and she saw what she was up against. There was no use in denying it; she was scared. She made a quick exit for the locker room, and did some more leg stretches and finished off the box of Jello. The pre-meet jitters began to overpower her. She had to go to the bathroom. So she went to the ladies' room but by the time she got her Speedo off, she didn't have to go anymore. "Christ, my hands are shaking," she said to herself. "I can't even believe this, you must have been in at least 300 meets in your life and here you are, scared to death. It's stupid and pointless, and thank God it will be over soon."

She heard her name over the p.a. system, the first call. She prayed for strength and exited the locker room smiling confidently. The starter nodded to all of them and bellowed, "Judges and timers ready. Swimmers take your

mark . . . " From that point on she is not conscious of her surroundings. The silence before the gun finds her eyes fixed on the other side of the pool, body curled, arms slightly extended. She radiates strength and determination. The gun blast shatters her concentration and she is thrusting herself towards the opposite end. She enters the water and has surfaced in one swift motion. The race is on! But there is no conscious effort to count strokes, to maintain a rhythm, to breathe correctly. She seems to have stepped outside of herself, pressed some high-speed button, and let all hell break loose. Yet, it is exactly this state of electrified acceleration that comes without conscious effort that is needed. She has slammed that hand into the wall at the finish before she realizes she has begun. It is over and the yelling has stopped. Twenty-seven, four—not bad.

Is Anyone Out There?

Unit Plan by Janis Everest

Janis Everest, since her graduation from the University of South Alabama in 1975, has been teaching in Tuscaloosa. In addition to her teaching responsibilities, she is a sponsor of the school's student government organization and is currently seeking to establish a reading center.

Teacher's Comments

When asked to design a thematic unit while still a college student, I chose the subject of life on other planets because I thought it would be an interesting and unusual topic, providing the student with an opportunity to stretch the imagination to its outer limits. An encounter with science fiction is one of the best ways I can think of to bring a student to the realization that good literature is not necessarily dull and stale, but can be very up-to-date and thrilling. The subject matter should be of particular interest to science-oriented students who usually cite English as their most boring class.

This unit barely scratches the surface of science fiction, and could even be said to be a look at the lighter side of the subject. It would be a good idea to follow this preliminary study later with a deeper, more serious probe of science fiction. While doing research for this unit, I found a great deal of excellent material for a follow-up examination. Another unit, possibly titled *Your Future: Will Science Fiction Become Fact?*, could utilize such materials as the "Fallout Shelter Game" (from *Values Clarification: A Handbook of Practical Strategies for Teachers and Students* by Simon, Howe, and Kirschenbaum, Hart Pub. Co. 1972) and such novels as *Brave New World*, *1984*, *On the Beach*, and *Alas, Babylon*.

Overview

This unit has been created for a heterogeneous eleventh-grade class and includes activities appropriate for a wide range of students. It contains a list of books to read and projects to do, both ranging from the simple to the complex. The individual student has the option to choose a book and an activity suited to his or her own interests and abilities. Even the activities designed to be used by the entire class at one time allow ample room for varying degrees of ability and creativity.

The unit provides the student with opportunities to improve skills in reading, writing, speaking, listening, and viewing. It touches on almost every literary genre (poetry, drama, fiction and nonfiction novels, the short story, journalism, and even graffiti).

General Objectives

The student:

1 objectively considers possibility of life on other planets;
2 becomes familiar with man's attempts to communicate with beings from other worlds;
3 becomes familiar with the genre of science fiction;
4 continues to read science fiction without external reward;
5 examines his own values, rituals, and lifestyle objectively from an outsider's point of view;
6 extends reading, writing, speaking, listening, and viewing skills;
7 pursues topics related to unit independently;
8 expands the use of his own imaginative powers.

Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 participation in class discussion and group work;
2 quality and originality of creative written work;
3 quality of unit project and presentation;
4 participation in class debate;
5 quality and originality of book report;
6 written test on unit in general, covering poems, short stories, and news stories covered specifically in class;
7 evaluation of project and book report by peers.

Materials

Recordings:
"I've Seen the Saucers" (from the album *Caribou* by Elton John, available from MCA Records)
2001: A Space Odyssey (Soundtrack available from MGM Records)
Tape, *War of the Worlds* by Orson Welles and the Mercury Players
Film, *Evolution*, 20 minutes (Learning Corporation of America, 711 5th Ave., N.Y. 10022)
Articles from *Mobile Press* (see Attachments)
Several anthologies of science fiction short stories
Booklist for student book reports (see Attachments)
Comic strip and lettering for bulletin board
List of projects (see Attachments)
Phonograph
Tape recorder for interviews
Projector
"Report on Grand Central Terminal" (see Attachments)
Paper and pens for graffiti wall
Pioneer X drawing and questions (see Attachments)
"Hello, Out There" (see Attachments)

Daily Lesson Plans and Activities

Preparation for Unit

1 Two days before the unit is to begin, start a new bulletin board with the heading IS ANYONE OUT THERE? Leave the rest of the bulletin board blank.
2 On the day the unit begins, add a comic strip about life from another planet. A representative one is found in Attachments, but any comic strip about extraterrestrial life will do. Leave the rest of the bulletin board blank and fill in later with students' drawings or any clippings of articles and illustrations they may bring to class.

Lesson One

1 Play the record, "I've Seen the Saucers"; then read the words to the song as a springboard to elicit students' views on the possibility of life on other planets. Discuss the public's general attitude toward people who claim to see flying saucers.
2 Analyze the role of the press in reporting observations of flying saucers. Ask students for definitions of report, inference, and judgment. Stress the importance of objectivity in journalism. Divide class into three groups and give each group a different newspaper article to read and interpret (see Attachments). Write the following questions on the board for the groups to answer:
   a Would you classify the substance of this article as report, inference, or judgment? Support your conclusion.
   b Do you think the journalist was objective and unbiased?

   A delegate from each group should read the article aloud and answer the preceding questions about it. Other members of the class should be encouraged to challenge any group's report if they disagree with the findings. This exercise should lead the class to the realization that three articles written about the same subject can be entirely different in their impact because of the individual author's point of view reflected in the reporting.

3 Pass out the Booklist and List of Projects (see Attachments). Explain to students that everyone will be expected to read one book and work on one project during the three-week unit. The projects may be done individually or in groups.

Lesson Two

1 Today is a "free day" which should be used for planning individual projects, selecting books from the library, or doing research. Students who wish to go to the library may do so. Teacher should use this time to talk to as many students as possible on an individual basis, helping them plan and initiate their activities. Teacher should suggest to slower students (or poor readers) that they choose a project such as the survey or interview, which will not require extensive research or writing. Play soundtrack from *2001: A Space Odyssey* as background music for this planning period.

Assignment. Imagine that you have an encounter with a UFO. Write an account of your experience, making it as believable as possible. Be prepared to be interviewed about your narration of the episode. (Assignment is due for Lesson Three.)

Lesson Three

1 Ask students to read their creative writing assignments to the class. Choose the most imaginative (or most humorous) account and let the writer of this one be a "witness." Ask another student to be a "reporter" and conduct an interview with the first student about his imaginary experience. Repeat this role-playing activity with several different pairs of students.

2 Ask students what they know about H.G. Wells' *War of the Worlds* and Orson Welles' famous radio performance of the play. Fill in any details they may omit. Play the first five minutes of the original radio version of the *War of the Worlds* on tape.

3 Lead class in discussion of the radio play by asking the following questions:
   a What are some of the differences between radio and television?
   b Do you think it would be possible for people to become alarmed about a broadcast such as this in the 1970s? (Note here that a copy of the original broadcast was played on Halloween of 1974 in Pennsylvania and at least two dozen people believed the event was actually taking place then. Some went so far as to flee their homes while several others called the radio station in a state of panic about the broadcast.)
   c What is mass hysteria?
   d Relate some instances of mass hysteria.

Lesson Four

1 Announce that this is another "free day" to be used for planning projects or working on books. Remind the students who will be doing the interviews, surveys, and debate that their projects are due the next day and try to help them with their plans. Remind all students that they should have chosen a book to read by now. Any slower student who hasn't made a choice yet could be encouraged to read *War of the Worlds*. It is fairly easy reading and the student will feel motivated by the fact that he already knows something about the story.

Lesson Five

1 Have students who chose the survey project announce their results to the class. Question them to make sure they used proper techniques in obtaining a random sample.
2 Have students who chose the interview project present their report to class. Encourage class to ask questions.
3 Conduct debate. Tell class before debate begins that all the students will vote at the end of the debate to see which side presented the best argument. When the debate is over, remind the voters that their selection should be based only on the evidence presented in the debate and not on their own personal opinions. Voting should be done by secret ballot, but the results should be announced as soon as possible.
4 Tell class that there will be a guest speaker on the next day. Explain the relationship of the speaker to the study of UFOs, and urge the students to prepare appropriate questions.

Lesson Six

1 Introduce guest speaker, someone actively involved with study of UFOs. *Note*: Check local radio and TV networks for available speakers.
2 Act as moderator in question-and-answer period between students and guest speaker.

Lesson Seven

1 Lead class in discussion of "Hello, Out There" article, asking the following questions:
   a Why do you think a group of scientists would make such extensive preparations to send a radio message that will not reach its destination for 24,000 years?
   b Do you find it more comforting to think that life exists somewhere else in the universe, or would you prefer to believe that life is isolated to earth?
   c Why do you think it is difficult for us to accept the fact that humanity may come to an end, even if that end is thousands of years from now?
   d Why do you think the scientists chose to transmit the symbol of the DNA molecule?
2 Discuss the drawing on the Attachment, *Pioneer X: A Message from Mankind*. As background information for this activity, be sure to include these facts in your introduction:

> Pioneer X was launched in 1972. Its main purpose was to travel by the planet Jupiter and send information about that planet back to earth. But after this mission was accomplished, the capsule was to leave our solar system and travel on indefinitely in outer space. On the chance that the capsule might someday be found by intelligent beings in another solar system, a metal plate was included on the capsule inscribed with pictures, symbols, and binary numbers conveying information about our planet and our way of life.

3 There are six study questions on an Attachment concerning *Pioneer X: A Message from Mankind*. After students have had time to answer these questions, discuss them in class. Since it is difficult to interpret the full

meaning of all the symbols on the plate, the teacher should explain that the key to the message is the figure in the upper left-hand corner. It is the symbol for hydrogen, the most abundant element in the universe, undergoing a change of energy state. During this reaction, the atom gives off pulses of radiation with wavelengths of 21 cm, which is the message's basic unit of measure. Binary numbers on the plate reveal the height of the woman (which is also shown by the relationship between her height and the height of the drawing of Pioneer X in the background), the length of the 14 specific pulsars in the starburst design, and the distance of our sun from the center of the galaxy. Behind the man is a side view of Pioneer X, scaled to show the height of the humans.

4 Divide the students into small groups. Tell them to imagine that they have to select five items to be placed aboard a space capsule that is bound for another galaxy. The items they choose must represent life in the United States today. Give them five minutes to think about it, then ask each group for its results. Determine reasoning behind choices.

Assignment. If you had to choose, for inclusion in a space capsule, five items which best represent your own life, what would they be? In writing your list, keep in mind that this paper will be read by the teacher only.

Lesson Eight

1 Cover one corner of the room with brown paper. Tie felt pens to this "graffiti wall" and encourage students to assume the role of visitors from outer space who are seeing earth for the first time and recording their observations. Teacher should start graffiti by writing a comment such as "Earth is a nice place to visit but . . . " Give students some free time during each subsequent class so they will have an opportunity to read what others have written and add their own comments.

2 Give students ample time to read the short story, "Report on Grand Central Terminal," in class. The following questions should be written on the board before the students begin reading:
   a List the human characteristics that the author is satirizing in the story.
   b What is the main fault of man that the author is ridiculing?
   c List the false conclusions that the visitors drew from the evidence they found on earth.
   d This story was written in 1948. Do you think it is just as appropriate for the 1970s?

Lesson Nine

1 Read aloud the poem "Southbound on the Freeway" (see Attachments). Have the class analyze it, using the following questions:
   a What are the "long measuring tapes" in the poem?
   b What is the "five-eyed" creature?
   c What kind of comment do you think the poet is making about our automobile-oriented society?

2 Cartoon project is due today. Allow class to examine cartoons; then put them up on the bulletin board.

Assignment. You have met an alien from a planet that is much different from the earth. He asks you to explain some terms to him. He comes from a planet where there are no emotions, and everything is controlled by computer. Try to define the following concepts for him.

a fear
b anger
c jealousy
d God
e family
f love
g democracy
h marriage
i death
j hate

Lesson Eleven

1 Oral report from student who chose superstitions project, followed by question-and-answer period.
2 Oral report from student who chose technical aspects report, followed by question-and-answer period.
3 Film, *Evolution*, available from Learning Corporation of America, which shows how strange life forms could evolve in an environment much different from that of the earth. The film is twenty minutes long and should be followed by class discussion. (*Note*: If *Evolution* is not available, *1999 A.D.*, which shows the changes that might take place on our own planet in the future, could be obtained from the Ford Film Library as a substitute.)

Assignment. Pretend that you are an alien. Choose one of the following scenes and write about it as a visitor from another planet might view it. (This assignment is due for Lesson Ten.)

a your bedroom
b any McDonald's restaurant
c a public beach on the 4th of July
d a wedding
e a funeral
f a beauty parlor
g a barber shop
h a used car lot
i Thanksgiving dinner
j a drive-in or indoor theatre
k a busy shopping mall on the last Saturday before Christmas
l any sports event

You may use poetry to record your observations, but by all means use your imagination!

Lesson Ten

1 Tell students that they may use today's class time to work on the assignment for Lesson Eleven, read their books, work on individual projects, or examine the graffiti wall.

Lesson Twelve

1 Have these quotes written on the board when the students come in:

> I think we should hold an open mind about it. We on earth would be silly to think we are the only intelligent beings in the universe.
> **Dr. J. Allen Hynek**
> Air Force Advisor on UFOs
>
> I consider it extremely probable that not only plant and animal life but also intelligent living creatures exist in the infinite reaches of the universe.
> **Dr. Werner Von Braun**
>
> We—the paragons of creation?—took 400,000 years to reach our present state and our present stature. Who can produce concrete proof to show why another planet should have not provided more favorable conditions for the development of other or similar intelligences?
> **Erich Von Daniken**

These quotes may be used as a springboard for informal debate any time during the class that they seem appropriate.

2 Oral report from student who chose Project Blue Book (7), followed by questions from class.

3 Presentation of nonfiction book reports. All posters and book jackets should be presented to class for questions and comments and then put up on display in room. Informal questions should be directed to all students presenting book reports.

Lesson Thirteen

1 Oral report from student who chose history of science fiction project (8), followed by question-and-answer period.

2 Presentation of fiction book reports. Posters and book jackets should be presented to class for inspection before being put up on display. Informal questions should be directed to all students after they give their reports.

Lesson Fourteen

1 Finish the fiction book report presentations.

2 Allow students who chose alien newspaper project (14) to present their finished newspapers to the class. Original short stories (9), diaries (10), and children's books (11) are due today also. Ask students who did these projects for their permission to display them to the class for Lesson Fifteen.

Lesson Fifteen

1 Tell students that this final day of study can be used for any purpose, as long as it is somehow connected with the unit. They may spend the period examining the short stories, diaries, newspapers, and children's books created by their fellow students. They may want to spend some time at the graffiti wall or re-examine the book jackets and posters of the books that interested them the most. This may stimulate some students to read additional science fiction books, even though the unit is over.

2 Teacher should bring in several anthologies of science fiction short stories and encourage students to examine the books and perhaps read a story that looks interesting to them. A particularly good volume for this activity is *The Golden Apples of the Sun* by Ray Bradbury, which includes a great many fascinating stories that are very short. This activity might encourage students to begin reading science fiction stories on their own time.

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Cooperating Teacher's Comments

Having a daughter-in-law who also teaches English at the secondary school level can bring unexpected benefits. I first discovered the additional joy a professional relationship can bring to a mother-in-law and daughter-in-law relationship when Janis was in her last year of college taking an English methods course from Sylvia Spann.

I teach English at a local high school and it had been one of those weeks when weather, apathetic students, and exhaustion combine to make you want to give up teaching. I had planned to end the school year with a science fiction unit, but lacked sufficient time for my own material. Then I remembered that Janis had prepared a thematic unit on science fiction for her course. Her unit covered the correct length of time, its subject matter was provocative and would provide the challenging interest I needed for my students, and, perhaps most of all, the unit would spark my own flagging spirits. Fortunately, Janis was eager to have her unit tested in the classroom.

My students liked the concept inherent in the title "Is Anyone Out There?" Obviously the possibility of life on other planets was something they had already contemplated. In fact, interest in the unit and class began when the title first appeared on the bulletin board.

Janis's idea of playing only a part of the radio performance of *The War of the Worlds* for Lesson Three is an excellent one. Today's students find it difficult to concentrate on a one-sense media for a long period. While the first five minutes add to the realism of the show, they do get a bit boring for the listeners. I would play only enough of the beginning so that students understand why many people thought the Martians were actually invading Earth; then I would play the parts with the screams, reports of deaths, and resulting panic. I would not use more than ten minutes of the radio play. Since radio stations frequently play this performance, some of the students may be familiar with it.

Before setting up the "graffiti wall" described in Lesson Eight, I would collect some science fiction pictures dealing with life forms on other planets.

Paste several of these pictures on the "graffiti wall" immediately after putting it up. These pictures will spur imagination and prepare the way for any other pictures you may use. The remaining pictures are to be saved to be used, if needed, later.

Lesson Eight also resulted in an interesting experience for me. I received the first complaint from a parent to the principal about reading matter in my class. One parent objected to the author's use of toilets in the story "Report on Grand Central Terminal." There are a number of stories which could be substituted here. "The Easy Way Out" by Lee Correy (John Campbell, ed. *Analog 6*. Garden City, N.J.: Doubleday and Co., 1968) humorously emphasizes another aspect of mankind. Most of Janis's questions listed under Lesson Eight would also apply to "The Easy Way Out."

The 1976 Viking exploration of Mars has resulted in much written speculation about life on other planets. This material could also be used in the unit.

The unit was successful. It revived both students and teacher and ended the year on an ideal note. Although I did not have any of the students the next year, many of them came back to discuss again certain ideas brought out during the time we spent on the unit. They had continued reading science fiction during the summer.

Jane Everest, McGill-Toolen High School, Mobile, Alabama

Attachments

I've Seen the Saucers

Tune in, wouldn't it be something

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Elton John

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Space Visitors

An expert on Flying Saucers has written a book saying that the Air Force has determined that the saucers are interplanetary space voyagers, but people shouldn't be told about it because they would panic. The expert is the same fellow who wrote the first book on flying saucers several decades ago.

In addition to that, some other seer has made headlines by saying that the comet everybody is getting ready to watch at the end of the year is not a comet, but a spaceship coming to ferry a selected few off our troubled planet. If there are any other intelligent civilizations outside our own solar system we have a modest word of advice. Don't bother. There is more than enough trouble on earth for earthlings. Why should any intelligent life in the universe want to participate? Go home Martian, or whoever you are. You're better off there.

Atlanta Constitution, December 24, 1973

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Pascagoulans Tell Amazing UFO Tale

The longtime tendency to snicker at tales of flying saucers may soon die

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Mobile Press, October 15, 1973

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Earthmen Cast Seeds of Doubt

It never fails!

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Mobile Press, October 20, 1973

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List of Projects

Each student is to select and complete one of these projects during the course of the unit. This may be done individually or as a small group.

1 *Interview:* Find a person in our school or community who believes strongly in life on other planets, or an individual who claims to have had an experience with an unidentified flying object. Interview this person and present your findings to the class. You may use a tape recorder for this project. Be sure to have a list of questions to ask the person before you begin the actual interview. Due Lesson Five.

2 *Survey*: Take a survey of your fellow students to see if they believe that life on other planets exists. Your survey should include at least five questions on this subject and should be administered to a random sample of the student body. Present the results to the class. Due Lesson Five.

3 *Debate:* A debate will be held in class on the question "Does intelligent life exist on other planets?" One team of two people should be prepared to argue for the affirmative; another team of two people will argue for the negative. Be prepared to back up your opinions with facts, statistics, examples, and testimony from authorities. Due Lesson Five.

4 *Cartoons:* Draw a series of cartoons about life on another planet. Your drawings will be used as illustrations on our bulletin board. Due Lesson Nine.

5 *Superstitions:* Do some research about superstitions concerning outer space and possible life forms there. Begin with ancient superstitions and continue through those of the present day. Report your findings to the class in a five-minute presentation. Due Lesson Eleven.

6 *Technical Aspects:* Do some research to determine where in the universe intelligent life would be able to exist. Make up your own hypotheses about how different life forms could evolve in different environments. Present your report to the class orally in a seven-minute talk. Due Lesson Eleven.

7 *Project Blue Book:* Find some information on the Air Force's probe into the UFO phenomenon. Report to the class in a five-minute talk. Due Lesson Twelve.

8 Make a seven-minute oral report on the history of science fiction. Due Lesson Thirteen.

9 Write an original science fiction short story. Due Lesson Fourteen.

10 Write a diary recording the observations of an imaginary visitor from another world visiting the earth for the first time. Due Lesson Fourteen.

11 Write and illustrate a science fiction book for young children. Read it to a young child and note his reaction. Due Lesson Fourteen.

12 Design a newspaper from an imaginary planet. It should be complete with advertisements, editorials, news stories, want ads, comics, etc. You might want to include an article about the exploration of the planet Earth by the creatures from the other planet. Due Lesson Fourteen.

Booklist and List of Projects

Nonfiction

Arthur C. Clarke, *The Exploration of Space*
John G. Fuller, *Incident at Exeter*
Felix Godwin, *The Exploration of the Solar System*
Immanuel Velikovsky, *Worlds in Collision*
Donald E. Keyhoe, *Flying Saucers from Outer Space*
I.M. Levitt and Dandridge Cole, *Exploring the Secrets of Space*
James Strong, *Flight to the Stars*
Lawrence Tacker, *Flying Saucers and the U.S. Air Force*
Erich Von Daniken, *Chariots of the Gods?*
Erich Von Daniken, *Gods from Outer Space*
Erich Von Daniken, *The Gold of the Gods*

Fiction

James Blish, *VOR*
Ray Bradbury, *The Martian Chronicles*
Frederic Brown, *What Mad Universe*
Arthur C. Clarke, *Childhood's End*
Hal Clement, *Starlight*
L. Sprague deCamp, *Divide and Rule*
Samuel Delany, *Babel 17*
Philip J. Farmer, *The Green Odyssey*
Rex Gordon, *First on Mars*
Harry Harrison, *Deathworld*
Robert A. Heinlein, *Have Spacesuit—Will Travel*
Robert A. Heinlein, *Stranger in a Strange Land*
Zenna Henderson, *Pilgrimage*
C.M. Kornbluth and Frederik Pohl, *Wolfbane*
Keith Laumer, *A Plague of Demons*
Keith Laumer and R.G. Brown, *Earthblood*
Anne McCaffrey, *Restoree*
Edgar Pangborn, *A Mirror for Observers*
Clifford Simak, *They Walked Like Men*
Cordwainer Smith, *The Planet Buyer*
Theodore Sturgeon, *The Cosmic Rape*
Jules Verne, *Off on a Comet!*
Jules Verne, *To the Sun?*
Kurt Vonnegut, Jr., *Slaughterhouse-Five*
H.G. Wells, *War of the Worlds*

Book Reports

You may choose one of the following methods of reporting on your book:

1 Give a three-minute oral presentation in which you impersonate one of the characters in the book you read. As that person, tell us about the most exciting experiences you had in the book. You may use a costume or any other prop for this presentation.
2 Write and perform a one-minute television commercial about your book.

3 Design a book jacket for your book. The cover should be appropriately illustrated and the inner flaps should contain a brief synopsis of the contents.
4 Design and make a poster to promote your book. The poster should include a strategically placed 100-word review of the book, along with illustrations and other eye-catching details.
5 Write a two or three-page defense of one of the following statements about your book:
   a This book should be included in a time capsule scheduled to be buried today and dug up in 100 years.
   b This book should be read by every thinking American.
   c This book should be removed from the library shelves.
   d A teacher should never spoil this book by requiring that a report be written about it.

Nonfiction book reports are due on __(date)__ and fiction book reports the following day. Be prepared to review your book in class and tell whether or not you would recommend it to your classmates.

Hello, Out There!

Beamed into space from the troubled third planet of the solar system,

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Time, December 2, 1974

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Study Questions about the Message from Mankind
(basic answers are provided for the teacher's information)

1 Why are there human figures on the plate?
(The two representative earth creatures designate the originators of the message.)

2 Why are they nude?
(The primary purpose is to demonstrate sexual differences. Our conventional articles of clothing fluctuate with designers' whims and would have no meaning. The message is meant to portray things that are constant and unchanging.)

3 Why does the man on the plate have his hand raised?
(It is meant as a gesture of friendship.)

4 How does the plate convey the exact size of the humans?
(Beside the woman is the binary symbol for 8. Multiplied by 21 cm, this gives 168 cm, or a height of 5½ feet for the woman.)

5 What do the other symbols on the plate represent?
(The illustration of the solar system shows how Pioneer left from the third planet from the sun, swept past the fifth (Jupiter) and then veered off into interstellar space. Starburst pattern represents the 14 pulsars in our galaxy which emit radio signals.)

6 Some scientists say that the only possible means of communication between humans and people of other worlds would be the language of mathematics. Others believe that communication would be possible through mental telepathy. What do you think?

Report on Grand Central Terminal

You can imagine how shocked we were when we landed in this city and

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can put forward at the drop of a hat, I am quite fond of him.
Leo Szilard

From *The Voice of the Dolphins and Other Stories*. Copyright © by Leo Szilard. Reprinted by permission of Simon & Schuster, a Division of Gulf & Western Corporation.

Southbound on the Freeway

A tourist came in from Orbitville,

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May Swenson

From *To Mix with Time* by May Swenson. Copyright © 1963 by May Swenson and Charles Scribner's Sons. ("Southbound on the Freeway" originally appeared in *The New Yorker*.)

Male ⇄ Female in Literature and the Media

Unit Plan by Judy Mednick

Judy Mednick teaches at Long Beach Polytechnic High School. She is also a contributing editor to *California English*, and is currently preparing a series of bilingual feminist coloring books for publication.

Teacher's Comments

This unit was adapted from a one semester English elective for eleventh and twelfth graders. Optional activities have been provided to allow extending the unit as far as students' interests warrant.

Accompanying each of the sections of the unit is a reading list from which students may be assigned one book. The purpose of the outside reading is to provide comparisons with the works read in common. The books listed represent a wide range of reading levels so that the teacher will be able to help students choose books appropriate to their abilities. Of course, students often know of books relevant to the unit's theme and are helping me build a more varied bibliography.

In addition to the outside reading, other individual or small group projects may be chosen from the list provided in the unit, or students may come up with a project of their own invention related to the unit theme. Many students elect to do more than one of the projects, or to do one of the suggested activities plus an original one.

A bit of advice about the students' reactions to the third section of the unit (which deals with socially expected roles within the typical American family): parents exhibiting nontraditional behavior will seem weird—even comical—to some students. However, it is not uncommon to have students volunteer to bring their "nontraditional" parents to school as guest speakers!

Overview

Although sex roles have developed for the common purpose of procreating the human race, they have differed radically from one culture to another and from one period of history to another. The traditional roles of men and women in modern society are constantly being challenged and redefined. The purpose of this unit is not to condemn or to prescribe sex roles, but to help students examine images of men and women in literature and the media with the following questions in mind: To what extent are sex roles necessary and useful? To what extent can they be harmful or destructive? What is it to be a man? What is it to be a woman? How can an examination of male and female roles help us develop more fully as human beings while better understanding ourselves and each other?

The answers to such questions are basic to human life, and a single unit can barely touch on the materials and activities through which the topic can be explored. The major achievements expected of the unit should be a heightened awareness of the possibilities for individual development within our sex roles and a desire to use sex differences constructively, as a basis for diversification and contribution to the world, rather than a basis for limitation. Margaret Mead has said that "... on every question involving human beings we must concern ourselves not only with limitations, and not only with aspirations and potentialities, but with both. [By so doing] We will increase our faith in our full humanity—rooted in our biological ancestry that we dare not flout—capable of rising to heights of which each generation can only glimpse the next step in the ascent." (*Male and Female*, p. 21)

General Objectives

The student:

1 understands the primary reason for the development of sex roles;
2 knows the concept of a sex stereotype and the ways in which it may inhibit personal growth;
3 examines sex roles of children and adolescents and ways in which they are learned.

4 considers sex roles of adults and their possible effects on individual development and on the development of children;
5 understands the concept of the "autonomous" person and studies the lives of several such individuals;
6 examines concept of self as a member of his/her sex and begins to form his/her own personal code;
7 improves reading, writing, listening, and speaking skills.

Evaluation

The general objectives of this unit may be evaluated through the following measures:
1 student participation in both large group and small group discussions;
2 evaluation of written compositions: fairy tales, advertising copy, autobiographical sketch, personal code;
3 tests for understanding of works read in common and comprehension of new vocabulary of the unit;
4 participation in role-playing;
5 participation in and presentation of individual and/or group projects.

Materials

Audiovisual
- Projector
- Sound-slide sets: *Man and Woman: Myths and Stereotypes* and *The Re-education of Women and Men: Creating New Relationships*. White Plains, N.Y.: Center for the Humanities

Discussion guides (see Attachments)
Newspapers and magazines
Selections for common reading
- Fairy tales
- Plays
  - Edward Albee, *The Sandbox*
  - Lorraine Hansberry, *A Raisin in the Sun*
  - Henrik Ibsen, *A Doll's House*
  - George Kaufman and Moss Hart, *You Can't Take It with You*
  - Arthur Miller, *Death of a Salesman*
  - Thornton Wilder, *Our Town*
- Essays
  - Al Capp, "My Well-Balanced Life on a Wooden Leg" from *Introduction to Non-Fiction*. Wichita, Kansas: McCormick-Mathers Publishing Co., 1965.
  - Helen Keller, "Three Days to See" from *The Story of My Life*. Garden City, N.Y.: Doubleday and Co., 1931.
- Short stories
  - Washington Irving, "The Devil and Tom Walker" from *Adventures in American Literature*. Harcourt, Brace, and World, 1958.
  - Tillie Olsen, "I Stand Here Ironing" from *By Women: An Anthology of Literature*. Boston: Houghton Mifflin Co., 1976.
  - Katherine Anne Porter, "Rope" from *American Experience: Fiction*. New York: The Macmillan Co., 1968.
  - Wilbur Steele, "How Beautiful with Shoes" from *Philosophy and Literature*. San Francisco: Harcourt, Brace, and World, 1969.
  - James Thurber, "The Secret Life of Walter Mitty" from *Adventures in American Literature*. Harcourt, Brace, and World: 1958.

Eudora Welty, "A Worn Path" from *American Experience: Fiction.* New York: The Macmillan Co., 1968.

Autobiographies

Benjamin Franklin, *Autobiography of Benjamin Franklin*
Margaret Mead, *Blackberry Winter*
Henry David Thoreau, *Walden*

Daily Lesson Plans and Activities

Lesson One

1 Introduce the unit by showing the sound-slide set *Man and Woman: Myths and Stereotypes*, using the discussion guide provided. Students should gain an understanding of the terms *myth*, *stereotype*, *role* and *image*. (If the set is not available, the teacher may lead a discussion of the topic based on her/his reading of *Male and Female* by Margaret Mead.)
2 The etymology of the word "stereotype" might be useful in helping students understand the concept. Compare the original meaning (a plate used in printing *a literal image*) with the metaphor (a standardized *mental image* which represents an oversimplified opinion, attitude, or judgment).

Assignment. Ask each student to bring a sample of a comic strip (portraying at least one child) to class for use the following day.

Lesson Two

1 Distribute comic strips brought to class as assigned. Have students form male-female pairs to analyze cartoons, using guide in Attachments.
2 Have students report their assessment of the cartoons to the group. Follow with a general discussion using these questions:
   a What underlying attitudes about the roles of boys and girls prevail in the cartoons you examined?
   b Can you offer an example of a comic strip free of sex role stereotyping of children? Why do you think unstereotyped cartoon children are so uncommon?
   c What role do you think comic strips play in shaping our images of male and female behavior?

Assignment. Ask for several volunteers to be prepared, tomorrow, to tell the fairy tales and nursery rhymes they remember most vividly from childhood.

Lesson Three

1 Have available dittos of well-known tales such as "Hansel and Gretel," "Snow White," and "Little Red Riding Hood" so that students (in small groups) can quickly review them for their portrayals of children.
2 Call on volunteers for narration of tales or rhymes they recall from childhood.
3 After a brief discussion reinforcing the students' awareness of sex stereotypes in traditional children's fare, ask that each group of students create a nonsexist fairy tale or nursery rhyme and be prepared to read it to the class for their evaluation.

Optional activity. Read or review *Our Town.* Examine the experiences of Emily and George in their family, school, and social settings during childhood and adolescence. (Use Discussion Guide in Attachments.)

Lesson Four

1 After a discussion of sex roles and images of childhood and adolescence, assign the following written composition: Describe an experience or series of experiences occurring in childhood or adolescence that strongly influenced your concept of yourself as male/female.

Lesson Five

1 Make individual and/or small group assignments to be selected from the list of Suggested or Related Activities (pg. 49), or allow students to come up with a project of their own. Explain individual reading assignments and provide students with Lists of Books for Supplementary Reading (pp. 50-52). Encourage them to add other works to the list.
2 Evaluate briefly adult sex roles portrayed in popular TV programs ("Kojak," "Baretta," "Soap," "Charlie's Angels," "The Six Million Dollar Man," "The Bionic Woman," "Policewoman," or their current counterparts). Consider whether TV portrayals are reflecting and/or influencing changes in attitudes toward sex roles.

Assignment. Ask students to bring magazine and newspaper advertisements depicting adults in a variety of roles to class for the next lesson. (Have a few extra on hand.)

Lesson Six

1 Study the students' ads, noting particularly the appearances, occupations, and social activities associated with the men and women. Explore the question of how male and female commercial images relate to the roles played by each sex in real life.
2 Assign students in pairs to write nonsexist advertising copy or to draw a nonsexist illustration for an ad they have examined during the lesson.

Lessons Seven and Eight

1 Read "The Devil and Tom Walker," "The Secret Life of Walter Mitty," and "Rope."
2 What are the stereotyped sexual differentiations underlying the behavior of the couple in each story?
3 To what degree does each story reflect a diverse set of attitudes about male-female sex roles? How do you account for these differences?

Optional activity. If time and student interest and ability permit, read and discuss one of the following: *A Doll's House*, *Death of a Salesman*, or *You Can't Take It with You*. Use Discussion Guide in Attachments.

Lesson Nine

1 Introduce or review the terms *satire* and *caricature*.
2 Read Albee's *The Sandbox*, concentrating on the following questions for discussion:
   a What traits in Mommy and Daddy and the Young Man does Albee exaggerate in order to dramatize and satirize their role conditioning?
   b Is Grandma a stereotyped character?
   c What comments is Albee making in his play about the traditional structure and the future of the American family?

Assignment. Ask students to collect and bring to class tomorrow newspaper and magazine clippings which reflect parents playing nontraditional roles.

Optional activity. Read and discuss *A Raisin in the Sun*, using guide in Attachments.

Lesson Ten

1 Using the clippings the class has collected, divide class into two kinds of groups: one to role-play the parent/child situation described in a clipping and the other to portray the same situation with parents in traditional roles.
2 Analyze society's attitudes toward parents playing nontraditional roles by asking:
   a Why do many of us tend to laugh or to be shocked at situations in which parents behave in nontraditional ways?
   b What differences can you envision in the attitudes and behavior of children reared in homes with nontraditional parents?

Lesson Eleven

1 Show the sound-slide set *The Re-education of Women and Men: Creating New Relationships* and assess its main points. Introduce the concept of the "autonomous" person, using the discussion guide in Attachments.

Lessons Twelve, Thirteen, and Fourteen

1 Choose from the following for common reading:
   Essays
      Al Capp, "My Well-Balanced Life on a Wooden Leg"
      Helen Keller, "Three Days to See"
   Short stories
      Tillie Olsen, "I Stand Here Ironing"
      Wilbur D. Steele, "How Beautiful with Shoes"
      Eudora Welty, "A Worn Path"
   Autobiographies (selected excerpts)
      Benjamin Franklin, *Autobiography*
      Margaret Mead, *Blackberry Winter*
      Thoreau, *Walden*
2 How does each of the real or fictional characters overcome sex or other stereotypes to become an autonomous person? From your individual reading or from mass media, mention other such persona. How did each arrive at a personal code? Construct an appraisal form to measure degrees of self-direction. Have class members rate selves.

Assignment. Write your own personal code, indicating clearly the kind of man/woman you want to become, and how you plan to achieve your goal.

Lessons Fifteen and Sixteen

1 Presentation of individual and/or group projects and reports of readings.

Suggested Related Activities

Individual and/or Group Projects

1 Analyze popular song lyrics, looking specifically for examples of sex stereotyping.
2 Read novels, biographies, and short stories about growing up; compare "rites of passage" of both sexes in a variety of cultures and historical periods (group project).

3 Visit local toy stores to find out whether items in stock are sex stereotyped; make an analysis of contents of toy catalogues; report your findings to the class.
4 Interview older people about changes they have observed in society's expectations of what girls should be versus what boys should be.
5 Talk with students of various ethnic backgrounds about the dating conventions prescribed for each sex in their culture. Make a report about your conclusions.
6 Interview men and women who have "made it" in nontraditional roles, asking about problems and prejudices that they encountered and overcame.
7 Interview parents who play nontraditional parental roles: ascertain their self-images, try to learn of problems within the family caused by reversal of sex roles, and determine what these parents consider the attitudes of outsiders to be.
8 Compare male/female parental roles in literature of different cultures and periods of history (group project).
9 Examine society's attitudes toward autonomous men and women throughout history (group project).
10 Analyze traits of an autonomous male or female evidenced in biography or autobiography, showing how the traits were developed, what the personal effects were, and how the individual influenced society.

Supplementary Books for Individual Reading

Sex Roles and Images of Children and Adolescents

Louisa Alcott, *Little Men*
Louisa Alcott, *Little Women*
Maya Angelou, *I Know Why the Caged Bird Sings*
James Baldwin, *If Beale Street Could Talk*
Cynthia Bowles, *At Home in India*
Elizabeth Burleson, *Middl'un*
Dorothy Canfield, *The Bent Twig*
Betty Cavanna, *Almost Like Sisters*
Betty Cavanna, *Date for Diane*
Barbara Clayton, *Tomboy*
Clarence Day, *Life with Father/Life with Mother*
Charles Dickens, *David Copperfield*
Charles Dickens, *Great Expectations*
Anne Frank, *The Diary of a Young Girl*
Frank Gilbreth and Ernestine Carey, *Belles on Their Toes*
Frank Gilbreth and Ernestine Carey, *Cheaper by the Dozen*
Christine Govan, *Willow Landing*
S.E. Hinton, *The Outsiders*
Kristin Hunter, *The Soul Brothers and Sister Lou*
Emma Jacobs, *A Chance to Belong*
Joseph Krumgold, *And Now Miguel*
Harper Lee, *To Kill a Mockingbird*
Richard Llewellyn, *How Green Was My Valley*
Alice Marriott, *The Black Stone Knife*
Mary Medearis, *Big Doc's Girl*
Vanya Oakes, *Willy Wong: American*
Mary O'Hara, *My Friend Flicka*

Howard Pyle, *Men of Iron*
William Saroyan, *The Human Comedy*
Mary Stolz, *In a Mirror*
H. Walpole, *Fortitude*
Jessamyn West, *Cress Delahanty*
Jessamyn West, *Friendly Persuasion*
Terence White, *The Sword in the Stone*
Thornton Wilder, *Our Town*
Jade S. Wong, *Fifth Chinese Daughter*
Paul Zindel, *The Pigman*

Sex Roles and Images of Parents

Paul Annixter, *Swiftwater*
A.J. Cronin, *The Green Years*
Clarence Day, *Life with Mother/Life with Father*
Adele De Leeuw and Marjorie Paradis, *Dear Stepmother*
Frank Gilbreth and Ernestine Carey, *Belles on Their Toes*
Frank Gilbreth and Ernestine Carey, *Cheaper by the Dozen*
Harper Lee, *To Kill a Mockingbird*
Ralph Moody, *Man of the Family*
Mary Stolz, *Ready or Not*

Sex Roles and Images of Adults

(unknown), *Song of Roland*
Jean Anouilh, *Antigone*
Jane Austen, *Pride and Prejudice*
Charlotte Bronte, *Jane Eyre*
Susan Brownmiller, *Shirley Chisholm*
Pearl Buck, *The Good Earth*
Nardi Campion and Rosamond Stanton, *Look to This Day! Connie Guion, M.D.*
Willa Cather, *My Antonia*
Kate Chopin, *The Awakening*
Eve Curie, *Madame Curie*
Helen F. Daringer, *Yesterday's Daughter*
Sonia Daugherty, *Ten Brave Women*
Gertrude Finney, *Plums Hang High*
Ernest Gaines, *The Autobiography of Miss Jane Pittman*
Althea Gibson, *I Always Wanted to Be Somebody*
Thomas Hardy, *Tess of the D'Urbervilles*
Moss Hart, *Act One*
Nathaniel Hawthorne, *The Scarlet Letter*
Homer, *The Iliad*
Homer, *The Odyssey*
Henrik Ibsen, *A Doll's House*
Edith Kelley, *Weeds*
Thomas Malory, *Le Morte D'Arthur*
Gladys Malvern, *The Foreigner*
Gladys Malvern, *Tamar*
Eleanor Roosevelt, *The Autobiography of Eleanor Roosevelt*
Walter Scott, *Ivanhoe*

William Shakespeare, *As You Like It*
William Shakespeare, *Romeo and Juliet*
William Shakespeare, *Taming of the Shrew*
Gladys D. Shultz, *Jenny Lind, the Swedish Nightingale*
Monica Sone, *Nisei Daughter*
Joseph Stein, *Fiddler on the Roof*
Irving Stone, *Love Is Eternal*
Jan Struther, *Mrs. Miniver*
Rosemary Sutcliff, *The Lantern Bearers*
Rosemary Sutcliff, *Sword at Sunset*
Alfred Tennyson, *Idylls of the King*
Lew Wallace, *Ben Hur*

Images of the Autonomous Person

Silvia Ashton-Warner, *Myself*
Susan Brownmiller, *Shirley Chisholm*
Nardi Campion and Rosamond Stanton, *Look to This Day! Connie Guion, M.D.*
Willia Cather, *My Antonia*
Anne Colver, *Florence Nightingale*
A. J. Cronin, *The Citadel*
Eve Curie, *Madame Curie*
Sonia Daugherty, *Ten Brave Women*
August Derleth, *Concord Rebel*
Edna Ferber, *So Big*
Iola Fuller, *The Loon Feather*
Althea Gibson, *I Always Wanted to Be Somebody*
Shirley Graham, *Booker T. Washington: Educator of Hand, Head, and Heart*
Ian Grey, *Catherine, the Great: Autocrat and Empress of All Europe*
Elizabeth Jenkins, *Elizabeth the Great*
John F. Kennedy, *Profiles in Courage*
J. Alvin Kugelmass, *Ralph J. Bunche: Fighter for Peace*
C. Y. Lee, *The Land of the Golden Mountain*
Robert Lipsyte, *The Contender*
Mickey Mantle, *Quality of Courage*
Iris Noble, *Clarence Darrow: Defense Attorney*
Albert Paine, *The Girl in White Armor: The True Story of Joan of Arc*
Anne Parrish, *A Clouded Star*
Bella Rodman, *Lions in the Way*
Eleanor Roosevelt, *The Autobiography of Eleanor Roosevelt*
Ishbel Ross, *Angel of the Battlefield: The Life of Clara Barton*
Nancy W. Ross, *Heroines of the Early West*
Mari Sandoz, *Miss Morissa: Doctor of the Gold Trail*
Jack Schaefer, *Shane*
J. D. Singer, *My Mother, the Doctor*
Muriel Spark, *Emily Bronte: Her Life and Work*
Alfred Steinberg, *Mrs. R.: The Life of Eleanor Roosevelt*
Emma Sterne, *Mary McLeod Bethune*
Robert L. Taylor, *Vessel of Wrath: The Life and Times of Carry Nation*
Louise Tharp, *The Peabody Sisters of Salem*
Elizabeth Yates, *Amos Fortune: Free Man*

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Attachments

Discussion Guide: Roles of Children

Analysis of influence of families upon girls and boys

1 Comparison of informal education by mothers and by fathers
   a Standards of right and wrong behavior
   b Values and goals
   c Skills
   d Manners, language, expressing emotion
2 Comparison of responsibilities assigned to girls and boys
   a Household chores
   b Responsibility for siblings
   c Financial support
3 Comparison of restrictions and punishment by parents, e.g.:
   a Choice of friends
   b Approved social activities
   c Amount of freedom
4 Comparison of parents' emotional relationship with children
   a Expression of love
   b Understanding and patience
   c Demonstration of pride
5 Comparison of leisure-time activities enjoyed by female and male family members

Discussion Guide: Roles of Adolescents

Analysis of formal education and its effects upon sex images and roles

1 Comparison of amount of schooling encouraged for and provided to boys and girls
2 Comparison of schools attended, using as a basis:
   a Type, whether segregated or coeducational
   b Purpose/goals of education
   c Educational positions (i.e., principal, teachers) filled by women and men
   d Extracurricular activities available
   e Recommended courses and activities
   f Standards of behavior and nature of discipline
3 Analysis of male/female roles and images pictured in readers and other instructional materials

Comparison of standards of appearance

1 Accepted styles of dress and colors
2 Definition of beauty/handsomeness
   a Height
   b Weight
   c Complexion
   d Hair styles and color
   e Movement and mannerisms

Comparison of social relationships approved for each sex

1 Childhood friendships
   a Characteristics of friends approved by adults
   b Games played

2 Adolescent dating
   a Age when dating is permitted
   b Manners on a date
   c Characteristics of ideal date
   d Chaperones
3 Adolescent "gangs"
   a Membership
   b Roles of each sex

Discussion Guide: Male/Female Adult Roles

Study of society's attitudes toward male/female social relationships

1 Analysis of changing attitudes toward romantic love throughout history
   a Qualities of the "ideal" lover in appearance, manners, romantic approach
   b Characteristics of a happy marriage as exemplified by ideal marriage partners, assignment of responsibilities, roles of authority or submission, etc.
2 Analysis of male/female social activities
   a Comparison of organizations and clubs restricted to one sex; what are their purposes, goals, activities, and status in the community?
   b Compare female/male participation in political activities, noting especially the attitudes of the media, achievements by women, and the hazards of political life to any marriage

Discussion Guide: Parental Roles

Comparison of images and roles of fathers and mothers in a variety of families (motherless, fatherless, etc.)

1 Analysis of responsibilities for rearing children
   a Teaching of values
   b Instruction in skills
   c Discipline
   d Physical care
2 Examination of quality of communication with children
3 Examination of ways parents provide support and love
4 Comparison of expectations for male and female children

Comparison of children's expectations of their mother; of their father

1 Examination of what makes children proud or ashamed of parents
2 Analysis of effects upon children in family when parents play nontraditional roles

Examination of attitudes of society toward parents who play nontraditional roles.

Discussion Guide: The Autonomous Person

Assessing the autonomous person's acceptance of responsibility

1 Career commitment resulting in economic independence
2 Fulfillment of family role(s)
3 Contributing role(s) in community affairs
4 Realistic, positive self-image

5 Commitment to a personal code based on consequences for others as well as self
6 Acceptance of consequence of own behavior

Examination of the decision-making ability of the autonomous person

1 Identifying the real problem
2 Naming many alternative ways to act
3 Weighing all possible consequences of each alternative for others as well as self
4 Selecting the alternative with the fewest negative consequences

Assessing the person's ability to accept change rationally

1 Weighing the rightness or wrongness of new ways according to a personal code
2 Having courage to oppose change, if it seems wrong, or to support it, if it seems right
3 Flexibility to try a new alternative, if necessary

Examination of person's ability to communicate honestly

1 Honest appraisal of self in such things as:
   a Abilities
   b Weaknesses
   c Prejudice
2 Ability to express feelings openly
3 Courage to speak honestly although:
   a Ideas are unpopular
   b Position is opposed by persons in power
   c Statements are incriminating

The Exodus Theme in Black American Literature

Unit Plan by Velez H. Wilson

Velez H. Wilson is a Team Leader for Project REAL (Reading for Enjoyment and Learning) in the New Orleans Public Schools. She serves as chair of the NCTE Minority Affairs Advisory Committee, and is Liaison Officer to the New Orleans Council of Teachers of English. She was National Director of the NCTE 1977 Spring Workshops.

Teacher's Comments

This unit was developed because there was a need for black literature which could be integrated with the content of a course titled "The Bible and/in Literature." As material was culled, it became evident that an extensive bibliography, divided by major themes or topics, was indeed a possibility. As the list of resource books grew, however, it also became apparent that one *major* theme would be more effective than a bibliography covering themes from Genesis to Revelations. Thus the selection of "The Exodus" theme.

Teachers were extremely responsive to the unit; the next step, then, was to find out how young people would respond. The unit was field tested in a cross-grade "Bible and Literature" class (grades 10-12) and in a ninth grade English class.

Student response was more than rewarding. Their enthusiastic participation would have been enough for me, but their creative involvement brought out many other possibilities for ancillary curricula in social studies, art, music, and theatre. Student involvement was channeled by the skillful teachers into subsequent work which was creative and intellectually stimulating.

Equally important was the historical perspective presented by the literature, which motivated students to question their own attitudes concerning historical and contemporary events and issues concerning Blacks and Jews. Moreover, student writing improved in quality and in quantity. Clearer visualization and increased depth of feeling led to a deeper involvement in self-expression as they sought words to convey their literary experiences and their personal growth.

Overview

The history of the black man in America has indeed been a series of struggles for freedom from different kinds of bondage. Both his oral and his written literature document these struggles and his reponses to the denial of his humanity. Those responses and corresponding modes of behavior, according to Saunders Redding, "can be subsumed under three basic attitudes and their corresponding behavior: accommodation, protest and escape." In the works included in this unit, all of these attitudes and responses are inherent, but the most prevailing attitude is the black man's unfaltering faith in his God and his unshakable belief that God will someday deliver him, too, out of the hands of his oppressor.

Why "too"? Because this same God set a precedent when He delivered the children of Israel out of the hands of the Egyptians; and the retelling of that story reinforces the belief that God will deliver, again and again, His people from bondage. This "exodus" is one of the most frequently used themes in black American literature; the literature selected for this unit represents variations on that theme.

The text selected, *Jubilee*, has been categorized as appropriate for the average high school audience, grades eight to twelve. However, teachers will note that the supplemental reading list contains books of varying degrees of difficulty ranging from very easy (*Steal Away*) to difficult (*A Different Drummer*). The flexibility of *Jubilee* and of *A Different Drummer* makes these books easy to adapt to student audiences by effective questioning on the part of the teacher, because of the various levels of abstraction found in both books.

The play (*The Drinking Gourd*), the poetry, the music, and the films and other audiovisual material will add depth of understanding and feeling while providing learning alternatives for students of different learning styles.

Although it is unlikely that students will gain more than an introduction to black literature—and to the *Holy Bible*, as well, in some cases—it is possible that careful study of the literature will yield insight into the struggle of black Americans for equal rights. It is also probable that students will question their own preconceptions concerning minority people. Some gains in developing language skills should occur; it should also be expected that the study of this literature will help students develop responsible attitudes toward all people and their literature.

Objectives

After participating in the activities planned in this unit, each student should be able to:

1 recognize the universality of thoughts and themes in the literature studied;
2 discuss the concept of universality of experience in relation to studied works;
3 read a variety of literary material and translate knowledge gained into other media such as collages, drawings, story boards, and visual essays;
4 identify vital issues presented in the literature and relate them to his own life and needs;
5 write candidly and clearly any personal reactions to the literary work studied;
6 compare and/or contrast the various aspects of the literature under study;
7 listen attentively and respond intelligently to conflicting views;
8 use vocabulary of the unit appropriately.

Evaluation

The objectives of this unit may be evaluated by the following measures:

1 participation in large and small group discussions;
2 preparation and presentation of individual and/or group projects;
3 written assignments;
4 use of vocabulary, as reflected in Lesson Twelve;
5 value statements, which may change from initial reactions in Lesson One to reconsidered values in Lesson Twelve.

Materials

Selections for common reading
- Margaret Walker, *Jubilee*
- *Holy Bible*
  - Genesis 28
  - Exodus, chapters 1-40
  - Leviticus 25:10
  - Numbers 35:30
  - Colossians 3:22-25
  - Colossians 4:1
- Paul Laurence Dunbar, "An Ante-Bellum Sermon" (see Attachments)
- James Weldon Johnson, "Lift Every Voice and Sing" (see Attachments)
- James Weldon Johnson, *God's Trombones: Seven Negro Sermons in Verse*

Selections for small group or independent reading
- Ernest Gaines, *The Autobiography of Miss Jane Pittman*
- Lorraine Hansberry, *The Drinking Gourd*
- William Melvin Kelley, *A Different Drummer*
- Jane Kristof, *Steal Away*

Film, *In White America*, by Martin Duberman

Recordings of the spirituals
- "Go Down Moses" by the Walter Arties Chorale (Atlantic Recording Corp.)

"We Are Climbing Jacob's Ladder" by the Tuskegee Institute Choir (Westminster Gold Records)

Chart relating *Jubilee* to the Bible and history (see Attachments)

Daily Lesson Plans and Activities

Advance Preparation

1 Select two words that are important to the development of the unit theme. These will be used for brainstorming word associations in Lesson One.

Examples: slavery—freedom
bondage—escape

2 Prepare value statements that are general but will focus student thinking on ideas or issues inherent in the unit. These statements should be provocative and controversial in the sense that some students should agree with them, while others may disagree. There are no "right" or "wrong" answers and students should be encouraged to discuss the reasons for their opinions. Value statements should be duplicated so that each student has a copy.

Example:

Circle the "A" if you agree with the statement. Circle the "D" if you disagree.

A D 1. It is better to leave someplace you do not like than to try to change it.
A D 2. The strong always exploit the weak.
A D 3. Hard times bring all people together.
A D 4. Leaders are made, not born.
A D 5. Men dream great dreams of a free society, but those dreams are not likely to come true.
A D 6. The world of the future will be a better place for all mankind.

Lesson One

1 Divide students into small groups and proceed as follows:
   a Small groups: Make list of words associated with the first word, taking no more than five minutes. One person from each group should be delegated to read lists.
   b Repeat first step, but use the second word.
   c Small groups: Match five words from list one with five words from list two (time for this will vary). Relationships do not have to be obvious. One student in each group should be willing, however, to explain a questioned relationship to class. Hold a discussion of group match-ups.
2 Individual work: Distribute value statements which students will read and answer silently. Differing opinions on each statement are to be expected and provide a basis for class discussion.

Lesson Two

1 Show film *In White America* by Martin Duberman.
2 Discuss the kinds of bondage black people in America have endured since slavery. Discuss the forms of black "exodus" still occurring in America today.

3 Prepare lists of individual and group optional assignments for students to consider. Students should be prepared to make a commitment on the day of Lesson Five. (See list of Suggested Individual and Group Assignments.)

Assignment. The *Holy Bible*, Exodus: 1 and 2.

Lesson Three

1 Play a recording of James Weldon Johnson's "Let My People Go" and/or the spiritual "Go Down, Moses." Discuss the biblical story with the students, comparing it to Johnson's account. How are the two stories alike?

Assignment. Part I of *Jubilee* by Margaret Walker entitled "Sis Hetta's Child."

Lessons Four and Five

1 A discussion of Part I of *Jubilee* should lead naturally into talk about the obvious parallels in the biblical story and this segment of *Jubilee*. A chart drawn on the board or duplicated will help students understand the development of the stories. It will also give them a historical perspective for each (see chart on page 69). Teachers should be prepared to review Genesis for background material needed.

2 Read and discuss Paul Laurence Dunbar's "An Ante-Bellum Sermon" noting especially the ambiguity of the language in the poem. See Attachments.

3 Using the poem as a reference, discuss how the Bible was used by the slaves. Then point out how the Bible was used by the slaveholders in the text of *Jubilee*.

The *Holy Bible*	*Jubilee*
Colossians 3:22-25	Page 93
Colossians 4:1	
Numbers 34:30	Page 101

4 Lesson Five is to include selection from list of Supplemental Individual and Group Assignments. Project will be due between Lessons Eight and Eleven.

Assignment. *Jubilee*, Part II, "Mine Eyes Have Seen the Glory" and Exodus, chapters 3-12.

Lesson Six

1 Summarize the two stories up to this point, using parts I and II of the chart to correlate the plots. The responses and corresponding behavior of both Jews and black Americans to the denial of their humanity by their oppressors can be subsumed under three topics: accommodation, protest, and escape. Students should be able to cite instances of each. This kind of analysis will enable students to develop an interpretive level of comprehension of the stories.

2 At this point, the first chart should be developed through Part II of *Jubilee* and chapter 12 of Exodus.

Assignment. Part III of *Jubilee*. "Forty Years in the Wilderness," and Exodus, chapters 13-40.

Lesson Seven

1 Discussion of "Forty Years in the Wilderness" and its biblical parallels in Exodus should run smoothly and quickly with the use of the chart.

Students should be able to supply details for subtopics under "Biblical Parallels." The following questions may be used to stimulate discussion:

a List the kinds of problems encountered by the Israelites during their forty years in the wilderness, and explain how each problem was resolved.

b Reread the passages in Exodus, chapters 13-40. Is there a rebellious son among the Israelites or is there a large number of people who have lost faith? What particular act proves your answer?

c Now review what you know about Jim (*Jubilee*) and his actions, his father Randall Ware, and the work he had been involved in since returning to his home. Are Jim and Randall isolated cases of rebellious sons, or are they symbolic of the many blacks who had "lost faith" in the Union government's ability to protect their rights and who had decided to take action of their own to improve their lot?

2 Play a recording of "We Are Climbing Jacob's Ladder." Refer to the words written on the opposite side of the dedicatory page of *Jubilee* and to Genesis 28 and Leviticus 25:10.

a Relate the prophecy in Leviticus 25:10 to the problems of present day Israel.

b Discuss the meaning of the title *Jubilee*. How does it fit the story?

3 Complete the parallels by reading and discussing the hymn of praise in Exodus 15:1-21 and James Weldon Johnson's "Lift Every Voice and Sing."

Lessons Eight through Eleven

1 Individual and/or group projects will be presented and explained to class. Time should be allowed also for questions and discussion. Students should have planned multimedia presentations as well as oral and written presentations.

Lesson Twelve

1 At this point the activities of Lesson One should be repeated, perhaps with different groupings. For evaluation consider the following:

a Compare vocabulary lists from Lesson One with those of Lesson Twelve. (By now a compilation of all the group lists from Lesson One should have been duplicated by the teacher, avoiding repetition where wording on lists overlapped, and copies of this master list distributed to all students.) Evaluate increase in vocabulary learned or used.

b Lists of word analogies should be longer also. Relationships should be more abstract and meaningful to the students.

c After students have marked their value statements, a survey can be made as to the number of responses that have changed or at least are in question at this point.

d Response to the experience of reading two stories at one time, one from the Old Testament and one written by a contemporary black American, should be spontaneous. The last fifteen or twenty minutes of the class period could be used to capture this spontaneity on paper. If students need starters, some open-ended or provocative statements can be used.

Examples: 1) An exodus can continue over a long period of time.
2) The "exodus" theme is (not) appropriate for the selected black American literature because . . .
3) There are many kinds of bondage.
4) *Jubilee* is an appropriate title for Margaret Walker's book.
5) The "Journey" would be a more appropriate title for Margaret Walker's book.
6) Blacks who remained in the South have (not) fared better than those who went to northern cities.

Supplemental Individual and Group Assignments

A Different Drummer–William Melvin Kelly
Well-written novel for readers who can deal with the author's juxtaposition of fantasy and reality, the present and the past, the young and the old, the rural and the urban. The plot covers four periods. Students may want to correlate these periods with the chart which evolved as the stories were discussed.

The Autobiography of Miss Jane Pittman–Ernest Gaines
Easy reading novel of medium length. Excellent for focusing on the continuing "exodus" or struggle for freedom even in contemporary times. Can be related to the present struggle of Jews to keep Israel (their "Promised Land").

Steal Away Home–Jane Kristof
Easy reading short novel. Excellent description of the operations of the underground railroad. With little effort could be coordinated with music. Also excellent for travelogue or literary maps.

The Drinking Gourd–Lorraine Hansberry
Rather long play. Requires good narrator, but speaking parts are not too difficult. Excellent for students who are not likely to prepare an organized written or multimedia assignment.

Taped essay
Spirituals with poetry selections or student-written narratives which explain the periods or circumstances under which each song originated.

Suggested Related Activities

collages
story boards
production of a film by students
continuums
drawings
slide/taped essays

Recommended Supplementary Materials

Film
Let My People Go, 55 minutes, J. Handy Organization, Film Distribution Department, 2821 East Grand Blvd., Detroit, Michigan 48211

Recordings
"Of Black America" narrated by Bill Cosby (Capitol Records)
"Steal Away" by the Walter Arties Chorale (Atlantic Recording Corp.)
"Michael, Row the Boat Ashore" by the Harmonizing Four (Buddah Records)
"He Never Said a Mumberlin' Word" by Leontyne Price (RCA Victor Records)
"Deep River" by the Tuskegee Institute Choir (Westminster Gold Records) or by Leontyne Price (RCA Victor Records)
"Nobody Knows the Trouble I've Seen" by Leontyne Price (RCA Victor Records) or by the Harmonizing Four (Buddah Records)

Poetry

"Sympathy" and "We Wear the Mask" by Paul L. Dunbar, and "Outcast" by Claude McKay are from *An Introduction to Black Literature in America: The International Library of Negro Life*, edited by Lindsey Patterson, Publishers Company Inc., N.Y., 1968

"Compensation" by Paul Dunbar, from *Major Black Writers*, Scholastic Publications, New York

Nonfiction

Bob Gibson and Phil Pepe, "No Way Out" from *From Ghetto to Glory*

Alex Haley, *Roots*

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Courlander, Harold. *Negro Folk Music U.S.A.* New York: Columbia University Press, 1963.

Davis, Arthur P. and Saunders Redding (eds.). *Cavalcade: Negro American Writing from 1760 to the Present*. Boston: Houghton Mifflin Co., 1971.

Dundes, Alan (ed.). *Mother Wit from the Laughing Barrel*. Englewood Cliffs: Prentice-Hall, Inc., 1973.

Gros, Louis, Kenneth, R.R. et al. (eds.). *Literary Interpretations of Biblical Narratives*. Nashville: Abingdon Press, 1974.

Ferguson, George. *Signs and Symbols in Christian Art*. New York: Oxford University Press, 1954.

Miller, Ruth. *Black American Literature: 1760–Present*. Beverly Hills: Glencoe Press, 1971.

Attachments **An Ante-Bellum Sermon**

We is gathahed hyeah, my brothahs,

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MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Paul Laurence Dunbar

"An Ante-Bellum Sermon" is reprinted by permission of Dodd, Mead & Company, Inc. from *The Complete Poems of Paul Laurence Dunbar.*

Lift Every Voice and Sing

Lift every voice and sing

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true to our native land.

James Weldon Johnson

From *Afro-American Voices*. Edited by Ralph Kendricks. Oxford University Press. "Lift Every Voice and Sing" is © copyrighted by Edward B. Marks Music Corporation. Used by permission.

HISTORY	*JUBILEE*	BIBLICAL PARALLELS
I. Slavery	I. Sis Hetta's Child A. Ancestry of Vyry, relation to John Morris Dutton 1. Death of mother 2. Suffering at the hands of "Big Missy" a. Child of slave owner b. Looks like twin of Lillian B. Vyry's attitude toward suffering of the slaves 1. Prays for deliverance—Brother Ezekiel 2. Escape of runaways through underground railroad (often caught by patter rollers or slave-catchers) C. Vyry meets Randall Ware 1. Free man—had Quaker guardian, Randall Wheelwright a. Ware owns property and runs blacksmith shop b. Advocate of Freedom (works with underground railroad) 2. Vyry's personal Moses a. John Dutton refuses to free her to marry Ware. Promises her freedom at his death b. Efforts to buy Vyry fail c. Marries Ware and has two children (girl, boy) d. Vyry's attempt to escape with him fails	I. Hagar—Ishmael A. Ancestry of Ishmael B. Suffering of Israelites at the hands of the Egyptians C. Moses as spokesman and leader
II. Civil War—Emancipation	II. Mine Eyes Have Seen the Glory (Isaiah 66:15) A. Plagues on the house of John Dutton 1. Dutton dies of gangrene 2. Son and son-in-law die of gunshot wounds (both soldiers in Confederate Army) 3. Wife suffers stroke 4. Daughter Lillian is criminally assaulted by Union soldiers. Never recovers emotionally from trauma of war, deaths in family, rape, and assault	II. Deliverance of Israelites A. Plagues on the Egyptians and the house of Pharoah

HISTORY	JUBILEE	BIBLICAL PARALLELS
	B. Freedom 1. Vyry waits seven years for Randall Ware 2. Hears Ware is dead 3. Marries Innis Brown	B. Freedom
III. Reconstruction	III. Forty Years in the Wilderness (Deuteronomy 8:1-6) A. Struggles to Survive 1. Destruction by flood (in valley) 2. Destruction by fire (Klan) B. Year of Jubilee 1. New life—new home a. Son Jim rebellious and careless b. Causes death of large sow due to have litter c. Is whipped by Innis Brown 2. Randall Ware returns to claim his own 3. Vyry chooses Innis—reaffirms her faith in God 4. Proclaims the redemptive value of suffering	III. Exodus A. Struggles in the Wilderness B. Promise of year of Jubilee

Teaching about Divorce

Unit Plan by Eugene Bledsoe

Eugene Bledsoe is Language Arts Department Chairman and Advanced Placement Coordinator at South Cobb High School in the Atlanta suburb of Austell, Georgia. Mr. Bledsoe is a member of the Governor's Honors Communicative Arts staff, a program for gifted and talented students in the state of Georgia. Also he is a nationally published free-lance writer and photographer.

Teacher's Comments

This unit is the result of a spontaneous conversation between me and some students. It began as a reaction to a familiar question that has frustrated so many teachers: "Why do we have to study this old stuff?" As I remember it, the student used a more colorful word. The question was fair and relevant, although irritating. Still, my response on this occasion was not in keeping with my usual reply to irritating questions. Instead of my standard lecture on the aesthetic value of art and the genius of sprung rhythm in Hopkins, I invited students to list some topics they were concerned about and interested in. I promised them that relevant literature was available regarding virtually any subject, that all we had to do was find it. After some discussion the class reached a consensus and proclaimed "Divorce!" They were sure they had me in a corner, that no "school" literature existed. Two days later they knew that I had won—or that all of us had won. They were amazed at the scope and diversity of quality literature dealing with the subject.

We collaborated on setting up a unit plan, gathering materials and organizing class activities. Students suggested specific topics: the history of marriage, the importance of marriage, causes of divorce, children of divorce, and so on. We agreed on some necessary literary selections, most of which I suggested. Contemporary lyrics (we call them democratic poetry) were a rich source. We found many current titles at the local bookstore. There was no shortage of either print or nonprint material.

I have taught this unit to many classes since then, including some of the state's most gifted and talented students at the Georgia 1976 Governor's Honors Program. It has furnished an outstanding opportunity to synthesize English, the school subject, with the student's own, often poignant concerns.

Overview

This unit is designed to help the student achieve greater self-knowledge and self-understanding regarding some of the important moral, ethical, religious, legal, social, and economic realities of divorce while examining selected quality literature on the subject. Probably the justification for the unit is so obvious today that no lengthy statement or rationale need be given. Virtually no student is untouched by divorce. It is common knowledge that in some geographical areas the number of divorces granted exceeds the number of marriages performed. This unit is an attempt to increase understanding of the problems of divorce by bringing together young people, clergy, lawyers, teachers, parents, and others to join in a dialogue. Often characters in literature become almost as real as invited guests. Nora, in *A Doll's House*, is treated as though she were sitting in class agonizing over leaving her husband and children. Students speak of her as though she were one of them.

Speakers and open discussion are important. Encouraged, students share their opinions and experiences freely. In doing so they seem to arrive at better understanding of themselves and the literature they study.

In addition to discussion and limited essay writing, futuristic scenarios can be productive. Students are interested in love and the role of marriage in the future, in futuristic love songs, divorce laws, family roles, and alternative life styles. The teacher should afford ample opportunity for students to speculate on what lies ahead as well as looking at the present and the past. It is helpful to remember that students today frequently are more co-figurative and pre-figurative in their cultural models than they are post-figurative. They look less to their ancestors than perhaps any generation before them.

General Objectives

The student develops reading, writing, listening, and speaking skills by:

1 learning, through reading and discussion, some current facts about the extent of divorce in our society;
2 identifying common problems leading to divorce;
3 exploring reasons why divorce results from any given set of circumstances;
4 expressing an awareness of some of the psychological, spiritual, social, and economic problems associated with divorce;
5 comparing and contrasting traditional, contemporary, and projected futuristic views of divorce;
6 considering love, marriage, and divorce experiences from a personal, societal, and literary point of view;
7 recognizing the extent to which themes of separation and divorce occur in literature.

Methods of Evaluation

The general objectives of this unit may be evaluated by the following measures:

1 participation in small group discussions, general class discussions, and question-and-answer sessions with speakers;
2 participation in role-playing activities;
3 participation in information gathering and sharing activities;
4 written assignments ("cherished belief" and description of a loving relationship);
5 presentation of unit project.

Materials

Plays

Henrik Ibsen, *A Doll's House*

Poems

Nancy Larrick and Eve Merriam, "Why Can't They?" (see Attachments)

Recordings

Carole King, "Weekdays." From *Fantasy* (Odyssey Records).

Carly Simon and Jacob Brackman, "That's the Way I've Always Heard It Should Be." From *The Best of Carly Simon* (Elektra, 74082). (see Attachments)

Nonfiction

Sheila Kessler, *The American Way of Divorce*. Nelson-Hall, 1975

Mel Krantzler, *Creative Divorce*. M Evans, 1973

Susan Gettleman and Janet Markowitz, *The Courage to Divorce*. Simon & Schuster, 1974

Richard Gardner, M.D., *The Boys and Girls Book About Divorce*. Bantam, 1971

Periodicals

Articles from current periodicals (see Bibliography for suggestions)

Filmstrip

My Parents Are Getting a Divorce: Human Relations Media Center, 39 Washington Ave., Pleasantville, N.Y. 10570

Other

Attitude Determination List (see Attachments)

Ken Macrorie, *Telling Writing* (see Attachments)

Mortimer Adler and Charles Van Doren, *How to Read a Book* (see Attachments)

Projector

Phonograph

Daily Lesson Plans and Activities

Lessons One and Two

1 Begin by making brief introductory remarks about divorce statistics. The teacher should have researched the subject and be able to comment on and give statistics for the number of divorces in the U.S. during the last year, the number of single parent families, and the number of children under eighteen affected by divorce. The most current material should be used. (Refer to Bibliography for background reading, noting especially the book *Marriage, Stability, Divorce, and the Law*, by Max Rheinstein.)
2 Ask students to write their five most cherished beliefs regarding marriage and divorce. Instruct them to hold this list for future reference.
3 Distribute a provocative attitude determination list (see Attachments). Ask the class to decide on the nature of oral responses to the list; the unchallenged statement approach is good because it creates a dialectic that provokes students into reaction to the beliefs they find antithetical. This technique affords the opportunity for free and uninhibited exchange of ideas about the once taboo subject of divorce.
4 Give out a list of suggested projects (see Attachments) to be selected and completed by the final three days of the unit. Projects may be an individual or group effort; two days will be allowed for presentation of work to the class.

Lesson Three

1 Develop a list of questions to ask of the guest speaker scheduled for Lesson Five. Kinds of questions should be determined by the occupation of the individual invited: lawyer, doctor, or marriage counselor. Some sample questions are:
   a What is the extent of divorce in our community and state?
   b What are the major causes of divorce?
   c Would you cite some of the direct personal effects on adults and children?
   d What are some of the economic effects on families?
   e How are divorce laws changing?
   f Discuss the attitude of the Church toward divorce.
   g What does the current attitude of society seem to be?

Assignment. Students should read Act I of *A Doll's House* for the next day's lesson.

Optional assignment: Read one or more of the following and compare to *A Doll's House*: Galsworthy's *Forsyte Saga*, Tolstoy's *The Living Dead*, or Strindberg's *The Father*.

Lesson Four

1 Read aloud selections from Ibsen's *A Doll's House* and briefly discuss what is happening in the play. (Don't give away the ending.)
2 *Discussion Guide for Act I*
   a What is the significance of the nicknames Torvald uses for Nora? What do these terms (little squirrel, little lark, little featherbrain) indicate about their relationship?
   b Discuss the significance of the following passages:
      1) "It would never occur to me to go against your wishes."
      2) "It was his duty as my husband not to indulge my whims and fancies."

3) "Torvald could never bear to think of owing anything to me. It would hurt his self respect—wound his pride. It would ruin everything between us."
4) "I shall never manage without your help."

c Can you predict what will happen to the marriage of Nora and Torvald? Give reasons for your conclusions, based on what you have read thus far.

3 Play the song "Weekdays" by Carole King and compare its message to *A Doll's House*, noting particularly the relationship of the two couples as portrayed in the selections. (The poem "Weekdays" is found in the *Love Dreams* collection, edited by Betsy Ryan.)

Assignment. Read the remainder of the play for Lesson Eight.

Lesson Five

1 During presentation by guest speaker, keep the class environment as informal as possible. Encourage open dialogue after speaker finishes.
2 Suggest that individual students share a "cherished belief" with the speaker and invite a response.

Assignment. As we discuss the realities of love, marriage, and divorce, keep your list of cherished beliefs in mind. Note any new perspectives you gain as well as any reinforcement of your existing ideals and values. On the final day of class turn in a paper examining the beliefs you listed on the first day in light of your subsequent reading, discussion, and consideration during this unit.

Lesson Six

1 General discussion of questions raised in class about the reading or about remarks made by speaker the day before.
2 Assign nonfiction readings such as *The American Way of Divorce* by Sheila Kessler, *Creative Divorce* by Mel Krantzler, or *The Courage to Divorce* by Susan Gettleman and Janet Markowitz. List the titles on the board and give a brief summary of each book. Allow students to choose the books they wish to read, but be sure that there is a balanced selection from among the listed titles. (Note: An excellent nonfiction book on divorce from a child's point of view is Richard A. Gardner, M.D., *The Boys and Girls Book of Divorce*, which is not as elementary as its title implies.) The books should be read by Lesson Eleven. On that day students will conduct small group discussions of their reading. Those reading *The American Way of Divorce* will form one group, and so on.

Lesson Seven

1 Read the lyrics of Carly Simon's song, "That's the Way I Always Heard It Should Be" (Attachments) and play the recording.
2 Read the poem "Why Can't They?" from *Male and Female under 18* (Attachments).
3 Compare the two selections, using the following questions as a guide:
a What do you think is the relationship of the writer's parents in the song, "That's the Way I Always Heard It Should Be?" In the poem?
b Do you think the parents in the song have adopted a lifestyle that allows them to cope satisfactorily? Is it a desirable solution?
c What do you think might be happening between the parents in the poem?

d Why do you suppose the author of "Why Can't They?" wrote the word "beginning" the way she did?
e How old is the speaker in the song? The poem? Can you imagine the way the writer of the poem might feel about marriage when she's older? How will she be influenced by her parents' solutions to their conflicts?

4 Explain meaning of term "free writing" and show how it is exemplified in the student selection from Ken Macrorie's *Telling Writing*. (See Attachments.)
5 Ask the students to spend the remainder of the period writing about a *loving* relationship between two people they know. Select "telling facts" (in the manner of free writing) that would impart, through the actions of the characters, their affection for each other. Collect papers at the end of the period.

Assignment. Remind students to finish *A Doll's House* for tomorrow.

Lesson Eight

1 Discuss the conclusion of *A Doll's House*, using the following guide:
a Discuss the significance of Nora's statement that in the eight years of their life together, she and Torvald "have never once sat down seriously and tried to get to the bottom of anything."
b What does Nora mean when she says that she "has been living with a stranger"?
c Discuss the significance of Nora's statement "You never loved me. You just thought it was fun to be in love with me . . . I thought it fun when you played games with me . . . and that's been our whole marriage, Torvald."
d Compare Nora's statement about herself ("Before all else I am a human being, just as you are") with Torvald's expectations of her ("Before all else you are a wife and mother"). How is this similar to the conflict in role expectations that still exists today?
e What do you think Ibsen's attitude toward marriage was? (Ibsen was accused of being an enemy to the "sacred ties of marriage"; but to him marriage was so sacred that he believed it must be based on a spiritual communion. Mere "living together" was not enough. He felt that a man and a woman should, ideally, go through life together as perfect equals, in perfect honesty, free to develop—each in his own way—into a complete human entity.) Relate Ibsen's beliefs on marriage to the last scene in the play and the words "the most wonderful thing of all."

Lesson Nine

1 Instruct students to go to the *Reader's Guide to Periodical Literature* for the purpose of finding an article on divorce in a recent publication (a list of excellent articles is attached in the Bibliography). The teacher may choose to give out copies of this list and ask that individual students volunteer to read these selections. After reading the article, the student is to write on a file card the author, source, a summary of the article, and a personal reaction to its content. Cards are due by Lesson Eleven. If students are not familiar with this kind of assignment, it would be useful to give them a guide for criticizing their reading. (See Attachments for a model guide.)

2 Student panel. Organize a panel composed of students who are children of divorce. Three or four volunteers ought to be sufficient. Perhaps a divorced fellow teacher would be willing to serve on the panel. Have panel members begin the session by commenting about their particular experience with divorce. (See panel guide in Attachments for kinds of remarks desired.) Be prepared to provide direction if panel dwells on emotional details that could turn the discussion into a sensitivity session.

Lesson Ten

1 Show filmstrip *My Parents Are Getting a Divorce* and discuss, using questions in the teachers' guide which comes with the film.

Lesson Eleven

1 Small group discussion of nonfiction reading assigned in Lesson Six, using guide in Attachments.

Lesson Twelve

1 Presentation, by one representative from each group, of content of each book read. A second member should present the questions raised and responses to the book contributed during group discussion the previous day.

Lessons Thirteen and Fourteen

1 Role-playing. Have students generate situations involving parents and children. Issues and scenes could evolve from the weeks leading up to separation, duration of divorce proceedings, and time after the divorce. Students may wish to work in groups to design characters, issues, and situations the first day and do the actual role-playing the second day. *Value Exploration through Role Playing* by Robert C. Hawley (Hart Publishing Co., 1975) is a good source for the teacher in planning this activity.

Lessons Fifteen and Sixteen

1 Presentation of group and individual projects assigned in Lesson Two.

Lesson Seventeen

1 Ask students to discuss changes in their attitudes, if any, by going back over parts of the attitude determination list.
2 Collect papers written to reflect changes in attitude toward love, marriage, and divorce (assigned in Lesson Five).
3 Ask students for an evaluation of the unit. This can take any form you like, and will prove helpful the next time you use the unit.
4 Read aloud some of the "telling facts" papers from Lesson Seven. Stress loving relationships described in these papers in order to close the unit on a positive note.

Recommended Supplementary Materials

Fiction

John Galsworthy, *Forsyte Saga*

Junior Novels

Norma Klein, *Mom, the Wolf Man and Me*
Peggy Mann, *My Dad Lives at a Downtown Hotel*
Norma Mazer, *I, Trissy*
Stella Pevsner, *A Smart Kid Like You*
Bill Sands, *My Shadow Ran Fast*

Nonfiction

Marie Edwards and Eleanor Hoover, *The Challenge of Being Single*
Edward Ford, *Why Marriage?*

Play

August Strindberg, *The Father*

Poetry

Love Dreams, ed. Betsy Ryan (Scholastic). This collection is divided into the following categories: Definition and Growth; Dreams of Love; Love's Fulfillment; Family Love-Marriage; Pain and Parting; Love's End.

Other

Popular Culture Series, *Coping with Crisis* (Scholastic)

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Walds, S. "Is Divorce Contagious?" *Ladies Home Journal* (February 1977): 81.

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Halliwell, Anne S. "Working with Children of Divorced Parents." *Teachers and Writers* (Spring 1977).

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Olds, S.W. "Separation Counseling." *McCalls* (August 1975): 33.

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Books

Hawley, Robert C. *Value Exploration through Role Playing*. Hart, 1975.

Mead, Margaret. *Male and Female: A Study of the Sexes in a Changing World*. Dell, 1961.

Rheinstein, Max. *Marriage Stability, Divorce, and the Law*. Chicago: U of Chicago Press, 1972.

Attachments

Attitude Determination Reactions List

Students should react to one or more of the following. Reaction may be in the form of written response, discussion, unchallenged statement, and so on. The class should agree on the form in advance.

1 Women need marriage; men do not.
2 Men generally are more unfaithful to marriage vows than women are.
3 Women marry for love and to have children; men marry for sex.
4 Divorce always is better than an unhappy marriage.
5 Children should be the most important concern in a divorce.
6 More men should get custody of children in a divorce.
7 Marriage no longer is necessary or generally desirable.
8 Women should be free to have and raise children without getting married, if they want to.
9 Marriage is an ever-developing partnership requiring that both husband and wife be flexible and capable of deeper and more complex involvement with one another as time passes.
10 Men are the natural masters of women.
11 Women should be free to associate with men other than their husbands.
12 Husbands should be allowed to keep girlfriends after marriage.
13 A wife might learn to love her husband and children more if she had an occasional affair.
14 Money is of less importance in a marriage than love.
15 The children's discipline is the husband's responsibility.
16 Husbands should do little or no housework.
17 Daughters should never discuss sex with their fathers, nor should sons discuss sex with their mothers.
18 Some people should never marry.
19 Children are essential to a happy marriage.
20 A person should not marry outside his racial background.
21 Divorce should be easier legally.
22 Marriage should be more difficult legally.
23 Property in a divorce should go to the partner who paid for most of it.
24 A woman should get alimony payments even though she lives with another man after her divorce.
25 Divorced women making more money than their husbands should be required to pay the men alimony.
26 Catastrophic illness or accident should be grounds for divorce.
27 Excessive use of drugs or alcohol should be grounds for divorce.
28 Women's liberation means the end of marriage.
29 Marriage partners should be unrestricted in "finding themselves" personally.
30 Debts can ruin a marriage.
31 It is all right to marry to keep from being alone.
32 In considering a divorce, people should not worry about what comes after.
33 The law should require any couple seeking divorce to undergo a trial separation and to schedule sessions with a marriage counselor.
34 Marriage counselors are quacks.
35 Lawyers encourage divorce so they can make money.
36 The clergy should never divorce.
37 There is no such thing as a friendly divorce.

38 Children should participate in discussions of their parents' divorce.
39 Couples should discuss their plans for divorce with friends.
40 Divorce is destroying the American family.

Note: This list is deliberately random. I have found this an aid to class participation since discussions tend to jump from one point to another. Teachers should alter the list to suit their own needs.

Suggested Student Projects

1 Work out a realistic survival plan for a divorced mother of two who has no work experience.
2 Plan weekend activities for a divorced father of three who has full custody of the children.
3 Divide the property of a typical household between antagonistic partners in a divorce.
4 Develop an ideal divorce law.
5 Write a scenario called "Christmas Without Mom (or Dad)."
6 Write a futuristic scenario depicting American family life twenty-five years from now.
7 Study the psychosomatic and physiological maladies caused by the stress of divorce (such things as ulcers, headaches, and backaches).
8 Research the changing (or unchanging) attitude of the Church toward divorce.
9 Collect current songs which have the theme of parting, separation, divorce, or loss of love, and present them to the class. Song lyrics could be projected on a screen for the class to read as the recordings are played.

Note: The scenarios (5 and 6) should be dramatized during the class presentation days.

That's the Way I've Always Heard It Should Be

My father sits at night with no lights on:

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We'll marry.

Carly Simon and Jacob Brackman

From the album, *The Best of Carly Simon* (Elektra 74082). Lyrics reprinted with permission of the publisher, Quackenbush Music, Ltd.

Why Can't They?

Parents

Nina Cantrell, 14, F., Tacoma, Washington

From *Male and Female Under 18*, by Nancy Larrick and Eve Merriam. Published by Avon Books, 1973.

Student Panel Guide

1 In what respect did divorce change your life? Did you move to another town, another house? Did your mother begin working? Did your financial status change? Did you choose which parent you would live with?
2 Explain what new insights you gained from your experience and how these insights helped you grow in awareness.
3 Is it possible that this crisis in your life might be a positive event? How?
4 Reflect on how you dealt with this crisis and how it has affected your views on marriage and parenthood.

An Announcement

In a few minutes Mom and Dad are going out to eat. She's got on a long-

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From *Telling Writing* by Ken Macrorie, published by Hayden Book Company, 1970
Reprinted by permission of Ken Macrorie.

Guide for Critical Reading

1 What is the main idea of the selection?

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Questions are taken from *How to Read a Book* by Mortimer J. Adler and Charles Van Doren, Simon & Schuster, 1972, and are reprinted with permission of the publisher.

Guide for Discussion of Nonfiction Books

1 What are identified as some of the problems accompanying divorce?
2 Did the author help you understand these problems better?
3 What are some suggestions made by the authors for dealing with these problems?
4 What suggestions are offered for handling feelings and situations that occur when parents divorce?
5 Does the book offer suggestions for constructive ways that family members can help themselves and their families during and after divorce?
6 What are some of the causes of marital separation and divorce described by your author?
7 Is your work a "how to" text? If so, do you think it's possible to benefit from this approach?